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KUNKEL'S
Musical Review

APRIL, 1904

Vol. 28 Whole No. 301

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HARTT, LeROY. Mi Nina (My Darling)
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SONG

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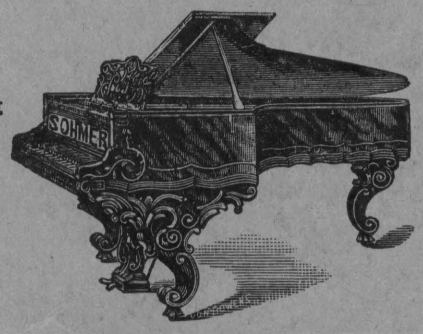

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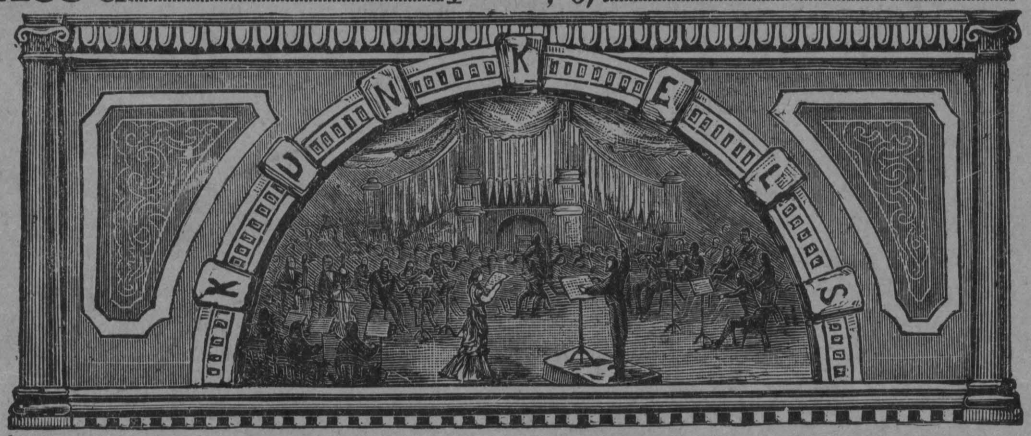

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MUSIC FEATURES OF WORLD'S FAIR OPENING DAY.

Hundreds of the best trained voices in St. Louis will unite in a grand chorus to furnish the music for the opening ceremonies of the World's Fair, April 30. At a recent meeting at the committee having in charge the arrangements for music on that occasion plans were outlined for this feature.

While the music programme will be simple, it will be of the best and most impressive character. A chorus of 450 voices recruited from the St. Louis Choral-Symphony, the Morning Choral and the Apollo Club will be the musical offering of the Bureau of Music at the ceremonies.

They will render the five-stanza World's Fair hymn written especially for the occasion by Edmund Clarence Stedman and music by Professor Howard Paine of Harvard University. In addition, they will sing the national hymns, "America" and the "Star Spangled Banner."

A platform for the chorus will be built in the open air adjoining the speakers' stand in plaza, where the ceremonies will take place. The band which will furnish the instrumental music at the ceremonies will also have a place on this stand.

The band for the occasion will be a combined band of perhaps 100 pieces, made up of the members of Sousa's band and Weil's band, which was some time ago selected to be the official World's Fair band.

One of the notable numbers to be rendered by the band will be the "Louisiana March," also composed for the occasion by Van der Strucken of Cincinnati. The music programme of the day will be opened by promenade concerts, beginning at 9:30 a. m., by the two bands at different parts of the site and lasting until the hour for the ceremonies of the day. In the afternoon the two bands will also render separate concerts at two different stands on the grounds.

JOSEF HOFMANN has cabled Mr. Henry Wolfsohn that he would accept his offer for a five months' tour in the United States and Canada next winter, beginning in November. Hofmann, who is now touring through Holland, goes to Russia for ten concerts, and late in April and part of May is to give twenty concerts in Great Britian, returning to London for the season there, when he is to play at the Richter concerts and in recitals. After his London season Hofmann will not be heard again in public until he revisits this country. When Hofmann was here two years ago he played one hundred and thirty-five concerts under Mr. Wolfsohn's management during the season of five and a half months.

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MUSIC AS AN INDEX TO CHARACTER.

THE GENIUS of the people determines the character of their music, and then the music becomes the monitor and accelerator of the people to action. There can be no doubt says an exchange that the character of the music most affected by a people is the best index to the genius of that people. In other words, music is but the reflection of the character of those who produce it.

Let us, for instance, examine the music of the uncivalized peoples, and we invariably find the discords more or less predominant and the general effect more or less chaotic, as higher or lower in the scale of civilization stand the performers.

Every passion of a people is reflected in its music, and this with a minuteness almost incredible. Cruelty and bloodthirst are indicted by terrific discord and absolute disconnectedness of theme or phrasing in the composition of the music of the savage races; noise—discord, jar, clash, supplying in time of enforced idleness and peace the clash of weapons on the field of battle—the chief joy of savage musicians and their fellows.

Among the civilized peoples the peculiarities of the performers are even more plainly discernible in the character of their compositions. The more hardy and energetic races are as dissimilar in their musical tastes and habits as they are in habits of diet or dress.

It is due to this fact that we have in our music of these latter days so many different so-called "schools." And it is a corrollary of this proposition that the music of the same people will and does change as they advance in perfection in the arts and sciences.

If the salient point in the character of a people is conviviality, their music exhibits a warmth and lightness that at once cheers and inspires—invigorates, and makes the auditor feel like "patting time," if he be ingenuous enough to discover his real feelings to those around him; and certainly to a marked degree helps dispel gloomy thoughts and brush away cobwebs and chase away blue devils from a weary and desponding brain.

Should the predominant trait of a people be that thoughtfulness of demeanor and intellectual cast of mind that benefits men for deeds of patriotism and grandeur, of heroism and valor, we find their music of the order which inspires men to the commission of brave deeds, and that cheers on the shrinking soul to the culmination of great actions, once undertaken. It rises to a grand climax—a heroic crescendo—that wafts the soul to the highest plane of daring and leaves the hero clasped in the arms of immortality.

Likewise, the history of political and social changes is written in the national music of a people. In regard to the correctness of this proposition, if we will examine the music of the various nations prior and subsequent to some crucial era of their political existence, we will find the character of the music more or less transmuted, in accordance with the greater or less completeness of the political revolution or social changes which mark the turning points in their national existence.

Take for example the character of the French music and of the inseparable kindred art, poetry, before and after the Revolution. The old-time harsh, frivolous cynicism of the prerevolutionary music and poetry has been all washed away in the baptism of the blood of the citizens of France, and the transition stage was marked by the wildest excursion into the realm of insurrection and lawless abandon that the muse of harmony has ever taken—all concreted in that most insurrectionary of compositions that mortal ear has ever heard—the Marseillaise, the air that Lord Macaulay declared was enough almost to cause the long-dead knights of France to spring from their tombs ready girded for war and ready to march, in obedience to its behests, to victory or death.

In the German hymn we mark the stately march of the Allemani from savagery to the pinnacle of greatness they now occupy in the councils of the nations, and see how faithfully this is all depicted—and the grand crescendo of sound but echoes the stern resolve of the people to hold the van of civilization, peacefully if they can, but by blood and iron if they must.

Then turn to the soft, dreamy music of the south of Europe. Mark the perfection of detail and technique is their compositions. Read the story they tell, for it is an axiom that, were small things are taken so great care of, greater matters must give way to them and thus be neglected if not entirely unheeded.

Lastly, look upon our own national development in this direction. Mark the mixed character of our melodies. We have borrowed the music as well as the population of all the earth and have adopted and acclimated it all.

MUSIC DEALERS AT WORLD'S FAIR.

THE Louisiana Purchase Exposition has taken a special interest in the movement to have the music dealers of the United States to come together on a certain date at St. Louis and have officially designated Wednesday, August 17, 1904, as "Music Dealers' Day." They have placed Tolbert R. Ingram, of the Ingram Music Co., Denver, Col., in charge of the program for that date and preparations are now under way for making that occasion one of more than ordinary interest.

Already the dealers, their employes, musicians and members of the profession generally have become interested in "Music Dealers' Day" and from all sections of the country have come announcements of prominent people who will attend. There is no formal organization in existence among the retail music dealers, as far as it concerns the sheet music departments, such as exists in other departments of the profession and for that reason they have never met and become acquainted as have the members of these various organizations. The proposed gathering next August has been favorably recommended as a good opportunity for these dealers to reap the benefits which come from meeting in a social way of the people engaged in the same line of business.

"Music Dealers' Day" is not intended solely for the representatives of the sheet music departments, but it has been well suggested that this occasion be taken advantage of by all people connected with the publishing, selling and introducing of sheet music, including band and orchestra leaders and singers. Quite a number of musicians have signfied their intentions of being present and have volunteered their services for the program. Among these may be named one

of the most prominent band leaders in the country, who has placed his band at disposal for that day. Most all of the larger jobbing and publishing houses have decided to send representatives. The object to be sought is to bring together the representatives from all branches of music business.

An especially interesting program is being prepared which will be published early in June and the exposition officials have volunteered their assistance in making it one of the best from a musical standpoint presented at the Fair.

Information regarding hotel rates, railroad fares, etc., can be had by addressing Mr. Ingram.

BERLIN is frequently afflicted with as many as forty, fifty or even more concerts in one week. There are three concert bureaus in the city. One of these has on its books 490 musicians, including 103 pianists, 86 violinists, 85 sopranos, 16 altos, 53 tenors, 66 baritones and basses, etc. Eighteen employes are needed to take care of all these "artists."

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MAKING THE ORCHESTRA PLAIN.

"Beethoven, striving to make the symphony a vehicle for emotional expression, was compelled to busy himself with changes in the form, and he gave no special study to instrumental effects. He used such new ones as readily suggested themselves to him, but they were nothing more than elaborations of the old conventions. However, the seed sown by Beethoven speedily bloomed in the growth of the new romantic school. The principal tenet of this school says W. J. Henderson in Atlantic Monthly, was that music must express emotions, and that the form must develop entirely from the emotional purpose and plan of the work. Two distinguished explorers of this style devoted their highest efforts to the production of orchestral composition.

"Liszt endeavored to tell stories in music by erasing the dividing-line between movements and writing his work all in one piece. He retained the two contrasting themes of the old symphonists, but he asked his hearers to affix a meaning to each of them. Then he proceeded to handle them in much the same way as the symphonists did, working them out and varying them with much skill, though always with a view to suggesting the development of the incidents of his story. To such a purpose the resources of orchestral color lent mighty aid, and Liszt was not slow to perceive this. He began to draw away from the conventions of the symphonists, and to seek for new and striking instrumental combinations. Nevertheless, in his compositions for orchestra Liszt was the debtor of two much more remarkable men than himself, namely, Wagner and Berlioz. From the former he got the idea of the use of themes with definite meaning attached to them. From the latter he obtained the suggestion of the employment of the orchestra to tell stories, and much information as to its technics. Berlioz, however, continued the use of separate movements, and his attempts to use definitely representative themes were few and uncertain. He preceded Wagner, nevertheless, in the revelation of the resources of the orchestra, and he antedated Liszt in the use of the orchestra for romantic composition.

"Later imitators of Berlioz and Liszt failed to perceive anything except the vast color scheme of their orchestration. Borrowing a few of the conventional figures of the older writers, such as Haydn's sea waves and Beethoven's thunderstorms, they asked us to see things throngh a kaleidoscope of instrumental color. They forgot that we could not understand them when they made no logical appeal to our intelligence.

"Richard Strauss, standing upon the vantage ground made for him by Berloiz, Liszt and Wagner, has tried to combine all the best elements of their work. His 'tone-poems'—'Don Juan,' "Till Eulenspiegel's Merry Pranks,' 'Thus Spake Zarathrustra,' and 'A Hero's Life'—seek to make the orchestra tell stories, but they do not ignore the foundamental principles of musical form which constituted the ground plan of the old symphony. Furthermore:

"Strauss has utilized themes with definite meaning attached to them, as Wagner did, without confining himself to two, as the older writers did and as Liszt did in most of his works. He has returned in his later compositions to the fashion of clearly separated movements, while he has made them pass before the hearer without pauses between any two of them. He has developed his themes according to the principles laid down by the symphonic masters, and has striven to inforce their meaning with all the effects of orchestral color. And withal he has endeavored to compose only music with a purpose, never music for its own sake. In short, Strauss has shown that the principles of musical form which the earlier writers painfully evolved out of their attempts to produce nothing beyond musical beauty, not only can be, but must be, utilized by the composer who cares nothing whatever about musical beauty, and who aims only at making music a means of expression.

"This I believe to be Strauss's greatest and most significant achievement. It is the legacy which he will leave to his successors, and which will influence the progress of musical development."

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Moderato ♩ = 72.

Cantabile.

marcato la melodia.

Pedale.

cresc.

28

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f

f cres.

una corda.

pp

p

28

24

una corda.

tre corde.

pp

tre corde.

p

Edition Kunkel.

Capriccioso.

murmurando.

rit.

a tempo.

rit.

a tempo.

molto rit.

a tempo.

l.h.

28

l.h.

l.h.

l.h.

r.h.

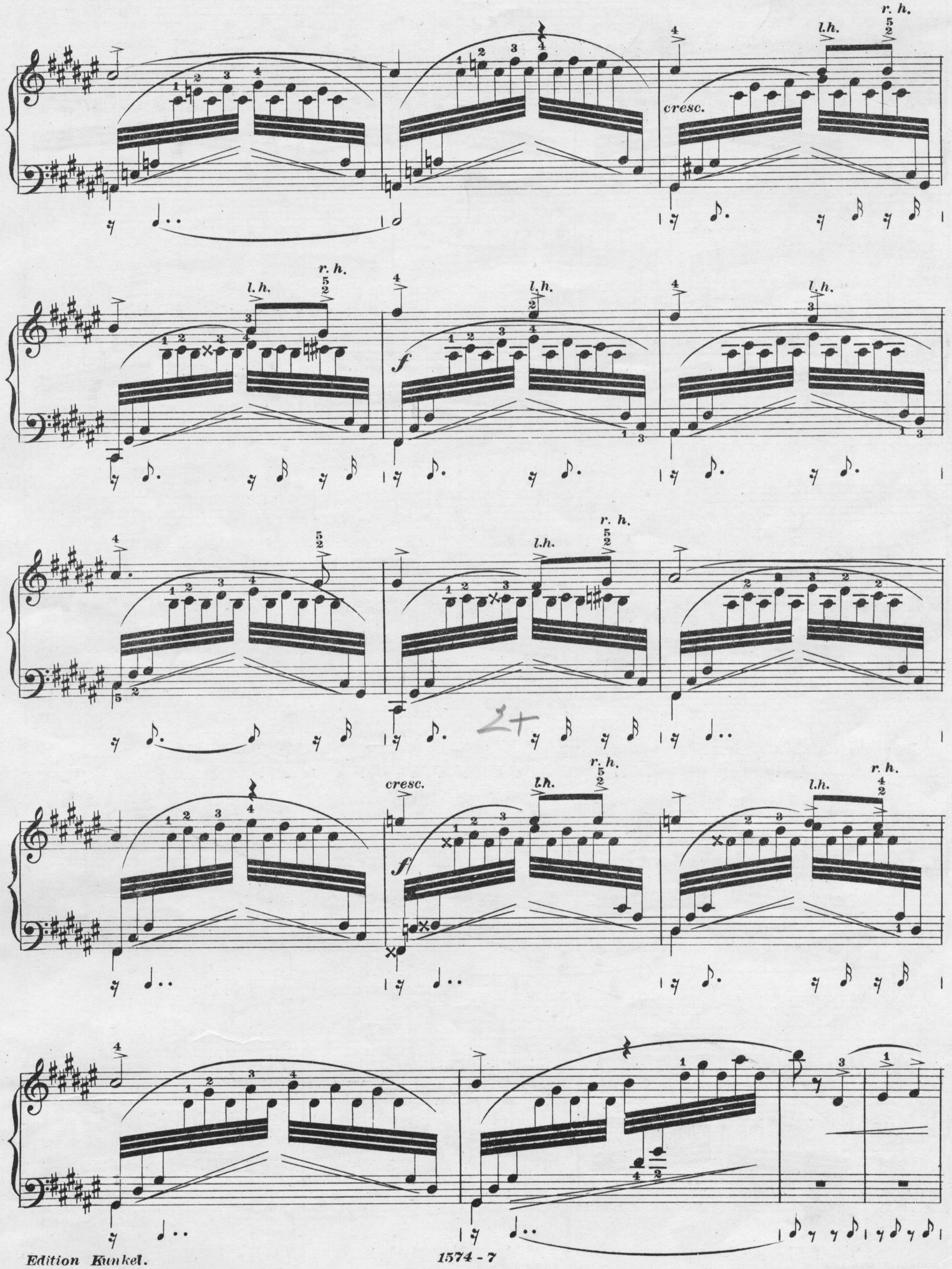
l.h.

l.h.

r.h.

l.h.

28


r. h.
l.h.
cresc.
f
cresc.

una corda.

tre corde.

l.h.

r.h.

una corda.

l.h.

tre corde.
l.h.

28

24

l.h.

f

p

una corda.

p

28

pp

pp

18

21

pp

THOU ART MINE.

DREAM OF LOVE.

FRANZ LISZT.

Poco allegro, con affeto. ♩= 152. *(somewhat animated, with affection.)*

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

28

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

24

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

crescendo. (increase in force)

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

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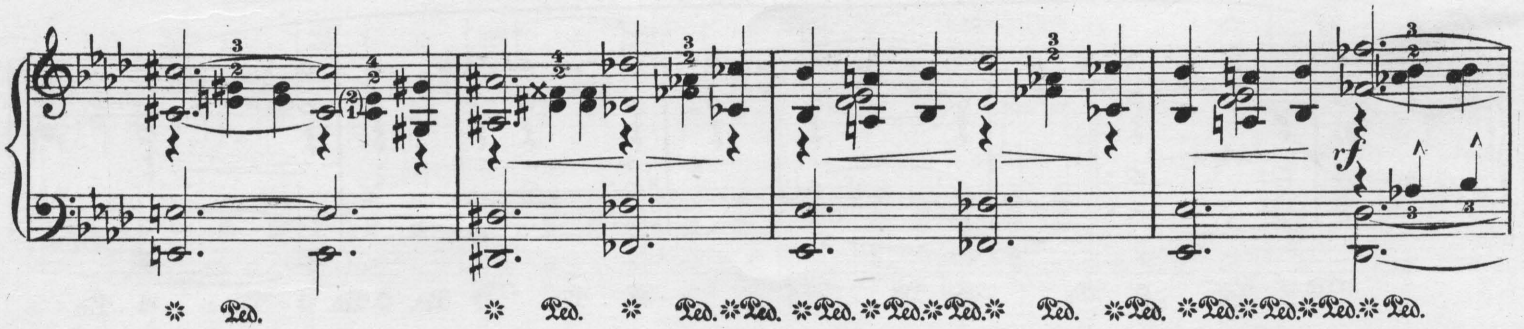
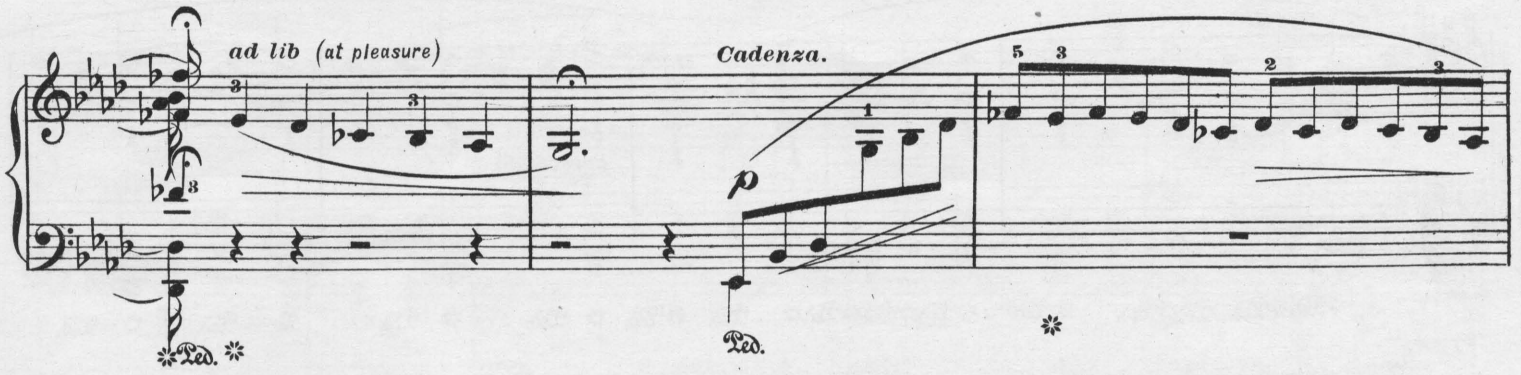
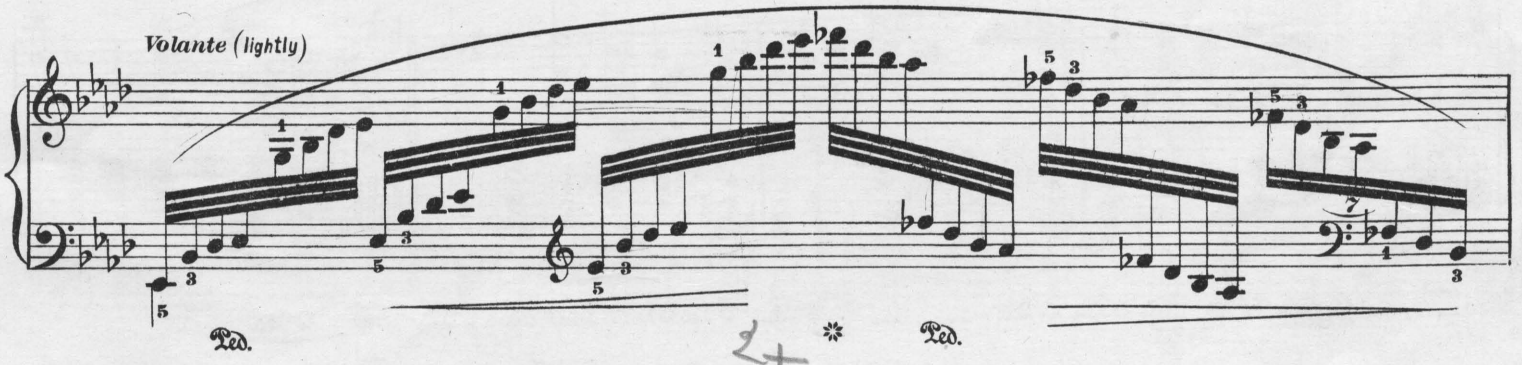
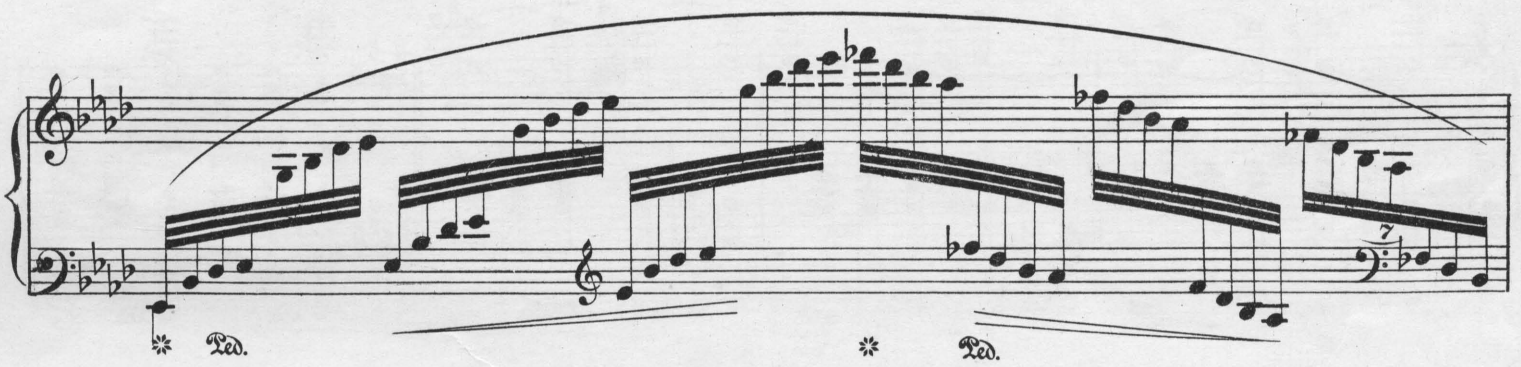
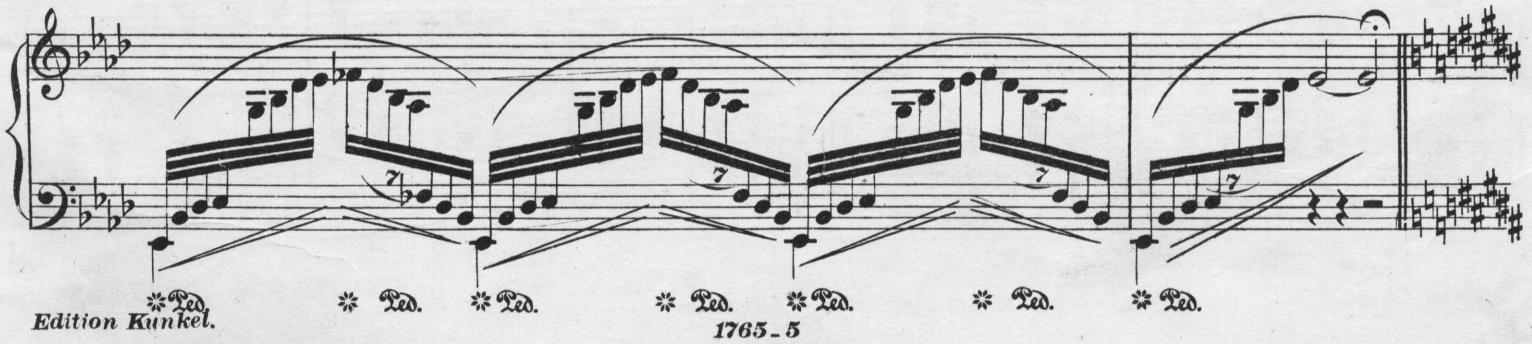

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


ad lib (at pleasure)
Cadenza.
Ped. Ped. Ped.


Volante (lightly)
Ped. Ped. Ped.


Ped. Ped.


Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Più animato con passione (animated and with passion)

p

crescendo

stringendo (pressing, hastening on the time)

f

mf

28

con anima

crescendo

f *crescendo*

crescendo

f

agitato

rf

f

stringendo

rff

dim.(diminish in strenght)

ritard.

p

pp

a tempo (resume the first time)

21

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

28

r. h.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

27

p f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Morendo (gradually dying away)

p pp pp pp

Ped. * Ped. * Ped. * Ped. *

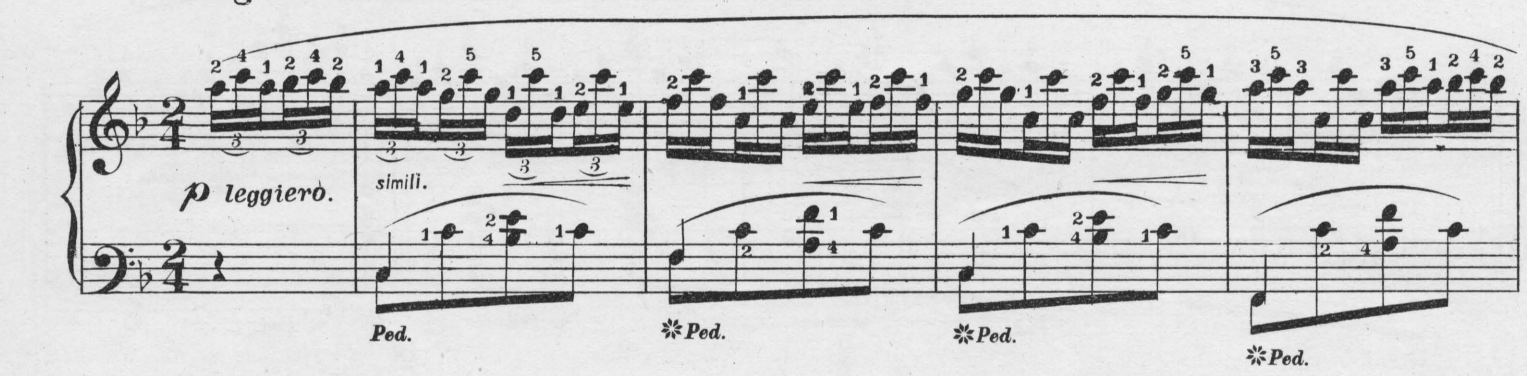
BUBBLING SPRING.

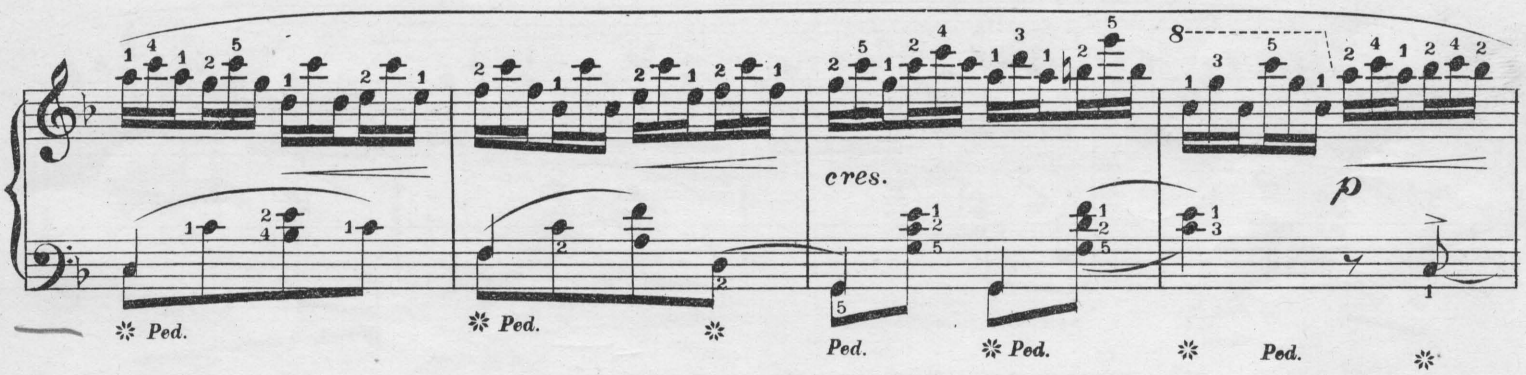
"I chatter over stony ways,
In little sharps and trebles;
I bubble into eddying bays,
I babble on the pebbles." Tennyson.

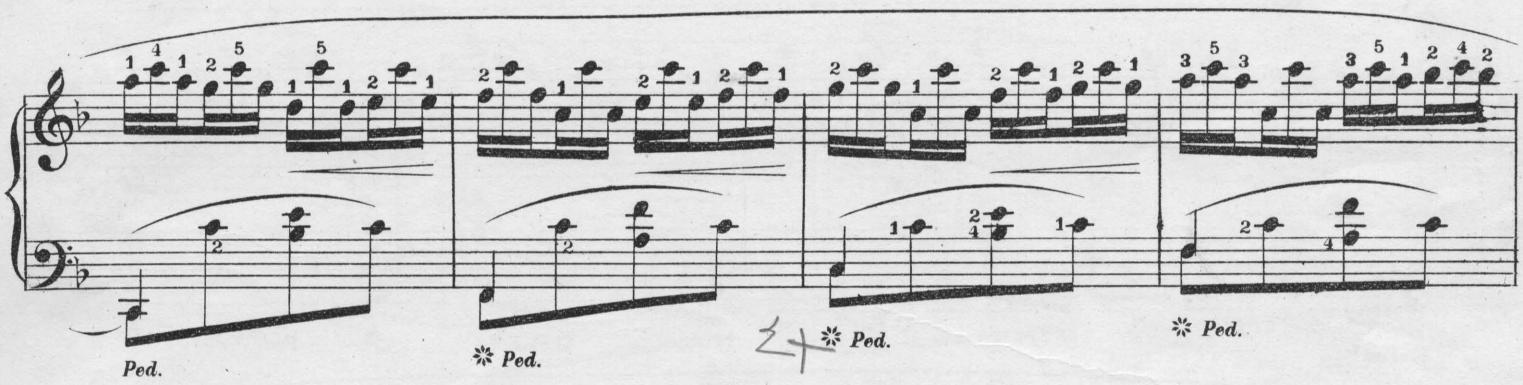
Tone Poem characteristic.

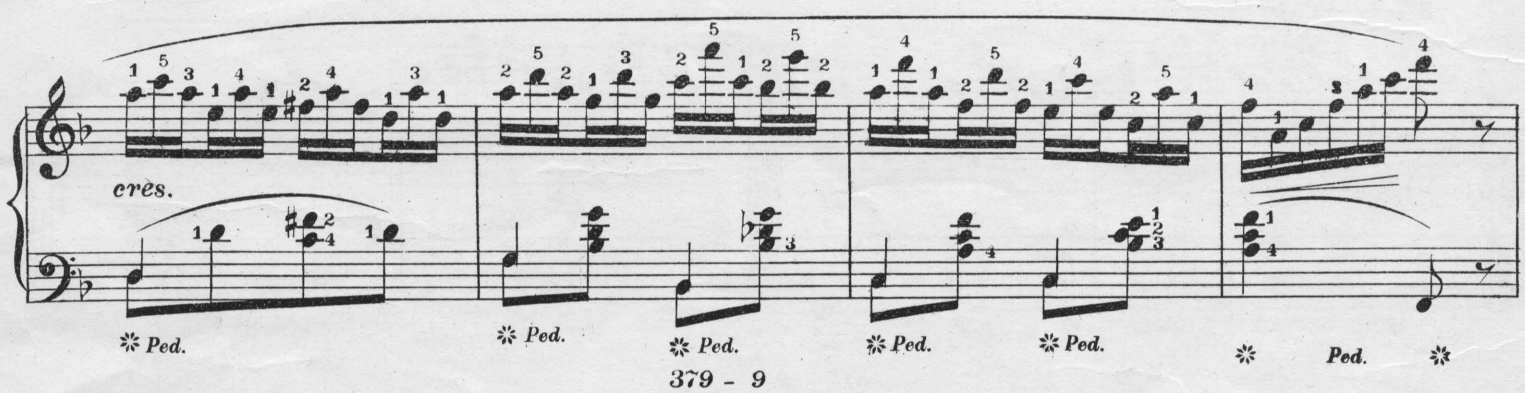
Julie Rive-King.

Allegretto ♩ = 112.









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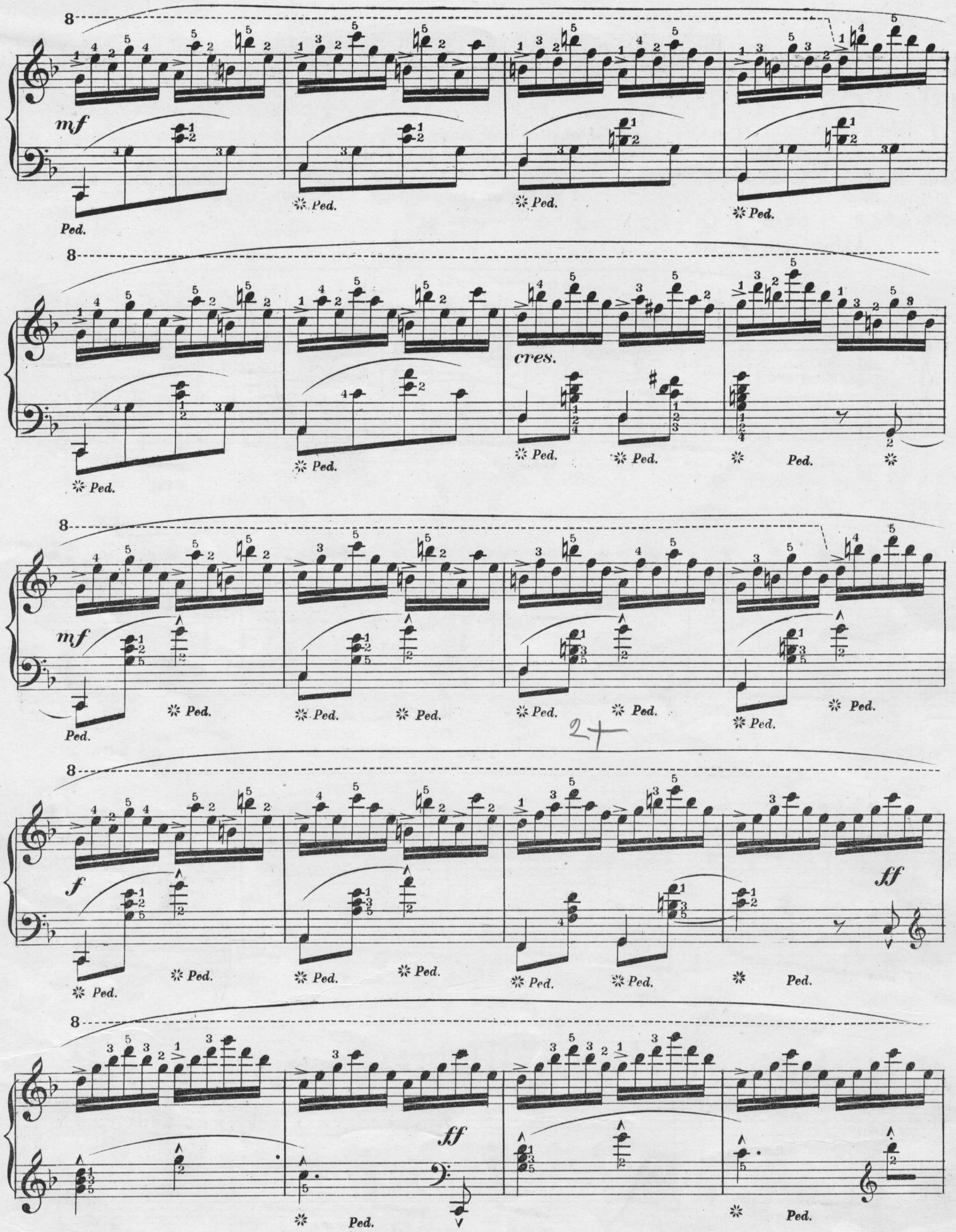


Edition Kunkel.

8

dim.

p

Ped. *Ped.*

8

p

pppp

Ped. *Ped.* *Ped.*

cres.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

8

p

Ped. *Ped.* *Ped.* *Ped.*

8

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Edition Kunkel.

f

Ped. Ped. Ped. Ped.

cres. *rit.*

Ped. Ped. Ped. Ped. Ped. Ped.

8

a tempo.

28

pp

Ped. Ped. Ped. Ped.

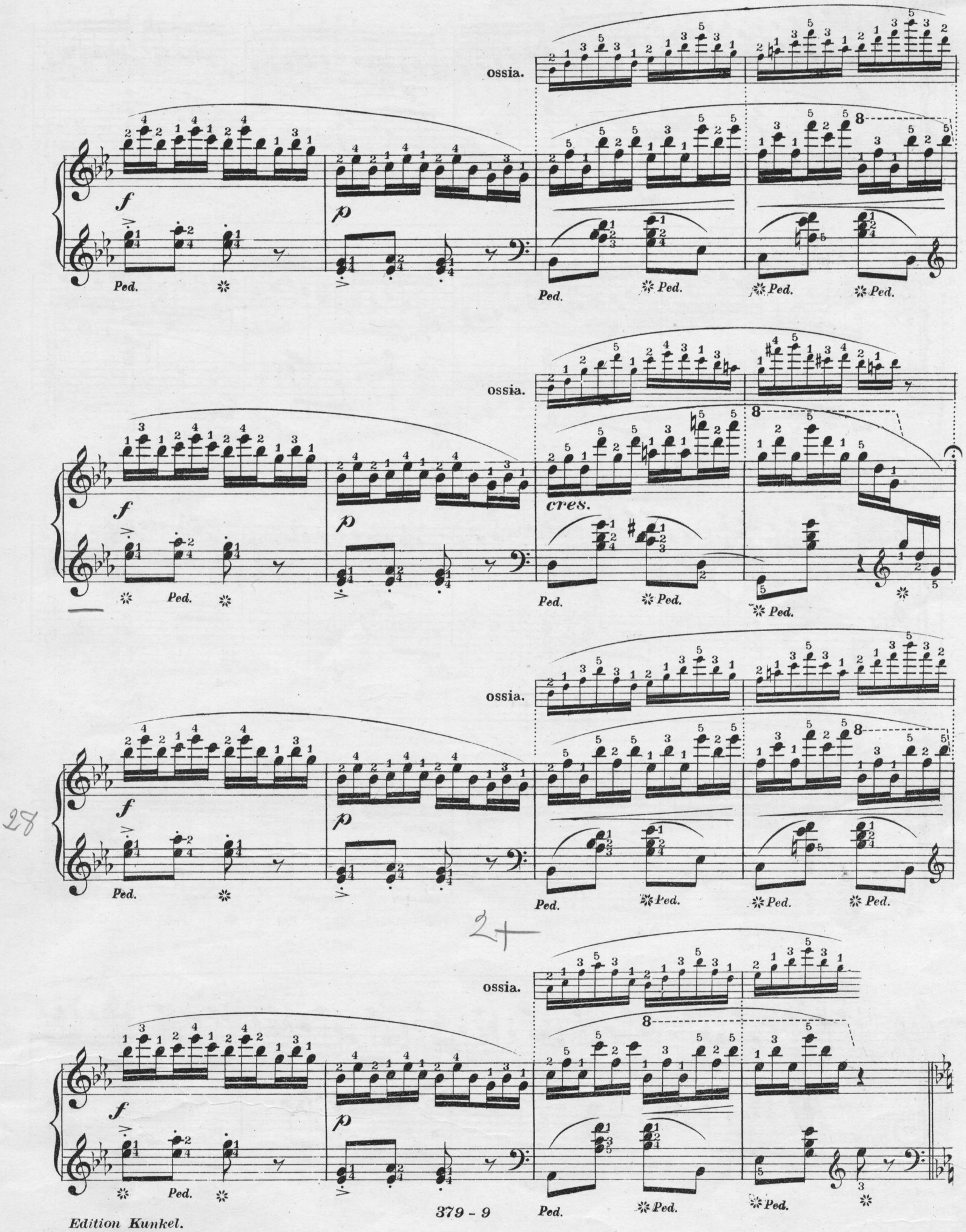
3+

8 8

pp *cres.*

Ped. Ped. Ped. Ped. Ped. Ped.

Edition Kunkel.


ossia.
f
p
Ped.
cres.

f

Ped. Ped. Ped. Ped.

cres. *rit.*

Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

pp

28

Ped. Ped. Ped. Ped.

27

cres. *p*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

cres.

p

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped.

Edition Kunkel.

8

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff

8

ff

Ped. Ped.

28

24

8

dim.

p

Ped. Ped.

8

p

ppp *ppp*

Edition Kunkel.

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ *cres.* Ped. ✲ Ped. *p* ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

cres. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. *presto.* ✲ Ped.

✲ Ped. *pp* ✲ Ped.

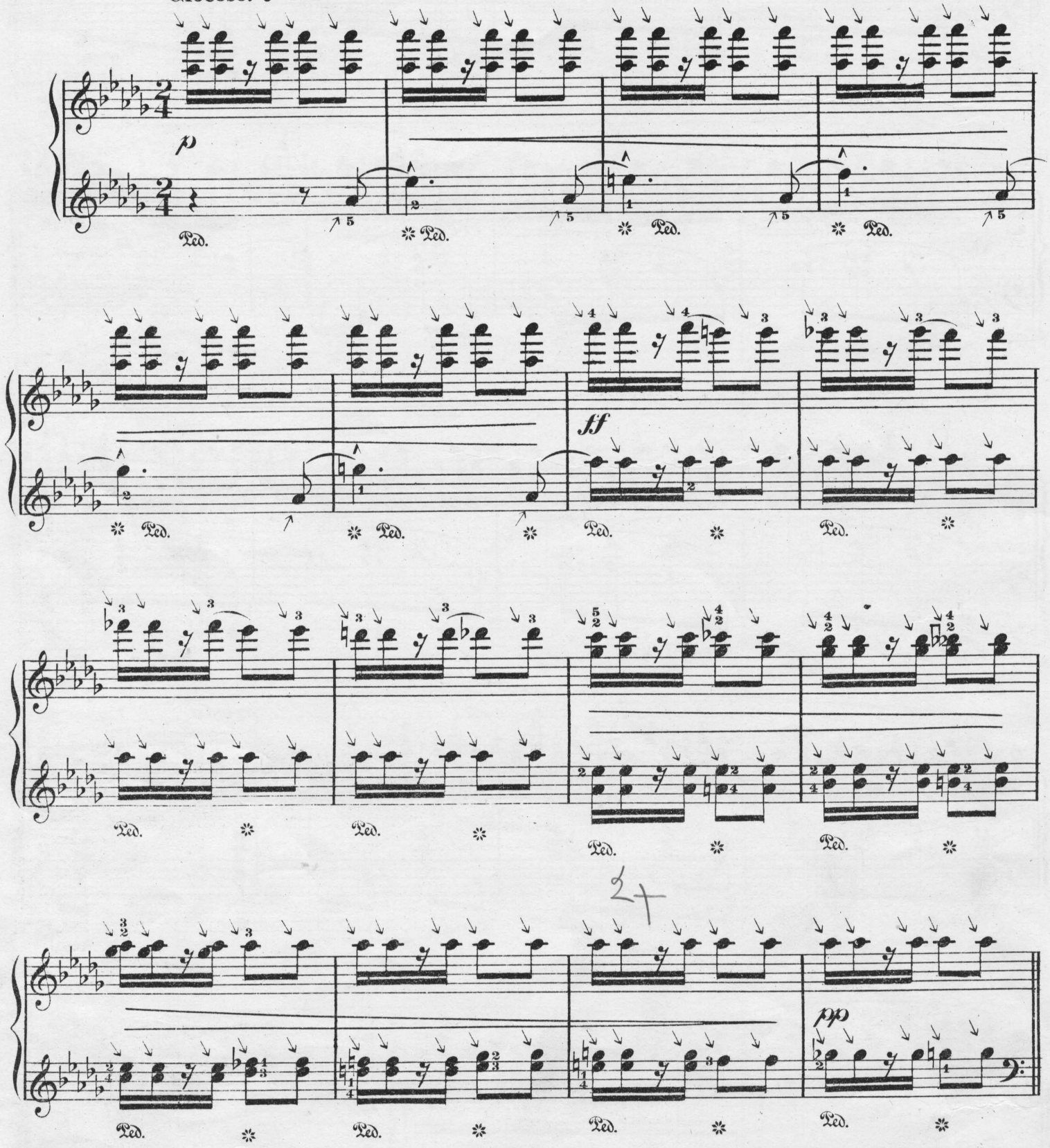
MI NIÑA.

(MY DARLING.)

LE ROY HARTT.

Notes marked with arrow(↘) must be struck from the wrist.

Giocoso. ♩=104.



1931 - 7

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p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

28

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped.

28

meno mosso.

Cantabile. Parlando.

Andante.

Trill.

Trill.

rit.

ff

a tempo.

Long trill.

trill.

f

ff

28

24

molto cresc.

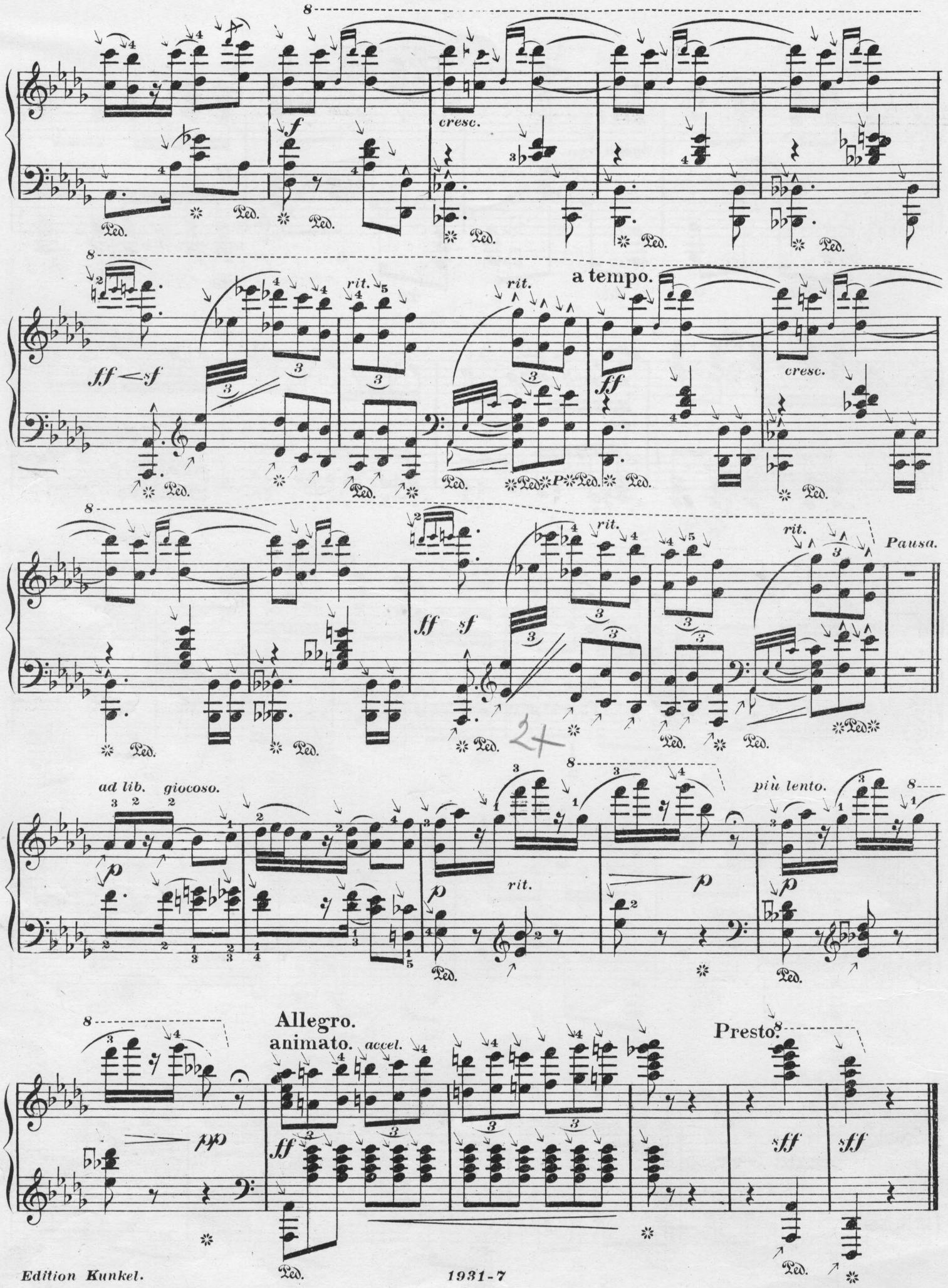
ff

dim.

p

28

24


cresc.
rit.
a tempo.
cresc.
rit.
Pausa.
ad lib.
giocoso.
rit.
più lento.
Allegro.
animato.
accel.
Presto.

Zephyr and the Brook

Tone Poem Characteristic.

Jacob Kunkel.

Allegretto M.M. ♩ – 160.

p

Ped ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

✻ Ped. ✻ Ped ✻ Ped ✻ Ped. ✻ Ped. ✻ Ped. ✻

a tempo.

rit.

pp

28

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped ✻ Ped.

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

cres.....cen.....do

8

Ped ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

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mf

cres.

Ped. Ped. Ped. Ped. Ped. Ped.

Edition Kunkel.

rit.

a tempo.

pp

Ped. Ped. Ped Ped. Ped. Ped.

cres.....cen.....

Ped. Ped. Ped. Ped. Ped Ped.

8.....

.....do

Ped. Ped. Ped. Ped. Ped.

Cantabile.

f

p

Ped Ped Ped Ped. P P

f

p

Ped Ped Ped Ped. P. Ped. Ped. Ped. P P Ped. Ped.

Edition Kunkel

f *p* *p* *Ped.* *Ped* *Ped* *Ped.* *P*

Ped *Ped.* *P* *P* *Ped.* *P* *P* *Ped.* *Ped.*

Leggiero

mf

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

rit. a tempo.

Ped. *Ped.* 483–7 *Ped.*

Edition Kunkel.

Ped. Ped. Ped. Ped. Ped. Ped

8

Ped. Ped. Ped. Ped.

28

Ped Ped Ped Ped. P P

2+

Ped Ped Ped. P P Ped. Ped. P P Ped. Ped.

Ped. Ped. P P Ped. Ped. P P

Ped Ped. P P Ped. Ped.

cres ..... cen ..... do

Ped ✻ Ped ✻ Ped ✻

8

f *ff*

cres ..... cen ..... do

accel ..... ler ..... ando

rit.

Ped.

Tempo I.

8

ard.

p *p*

✻ Ped 2+ ✻ Ped. ✻ Ped. ✻ Ped. ✻

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped ✻ Ped.

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. rit. ✻ Ped. ✻

Edition Kunkel.

a tempo.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped Ped. Ped. Ped.

8

p

Ped. Ped. Ped. Ped. dim. in Ped. Ped.

uen do

Ped. Ped Ped Ped. Ped. Ped.

8 8 8 8 8 8

ppp ppp pppp

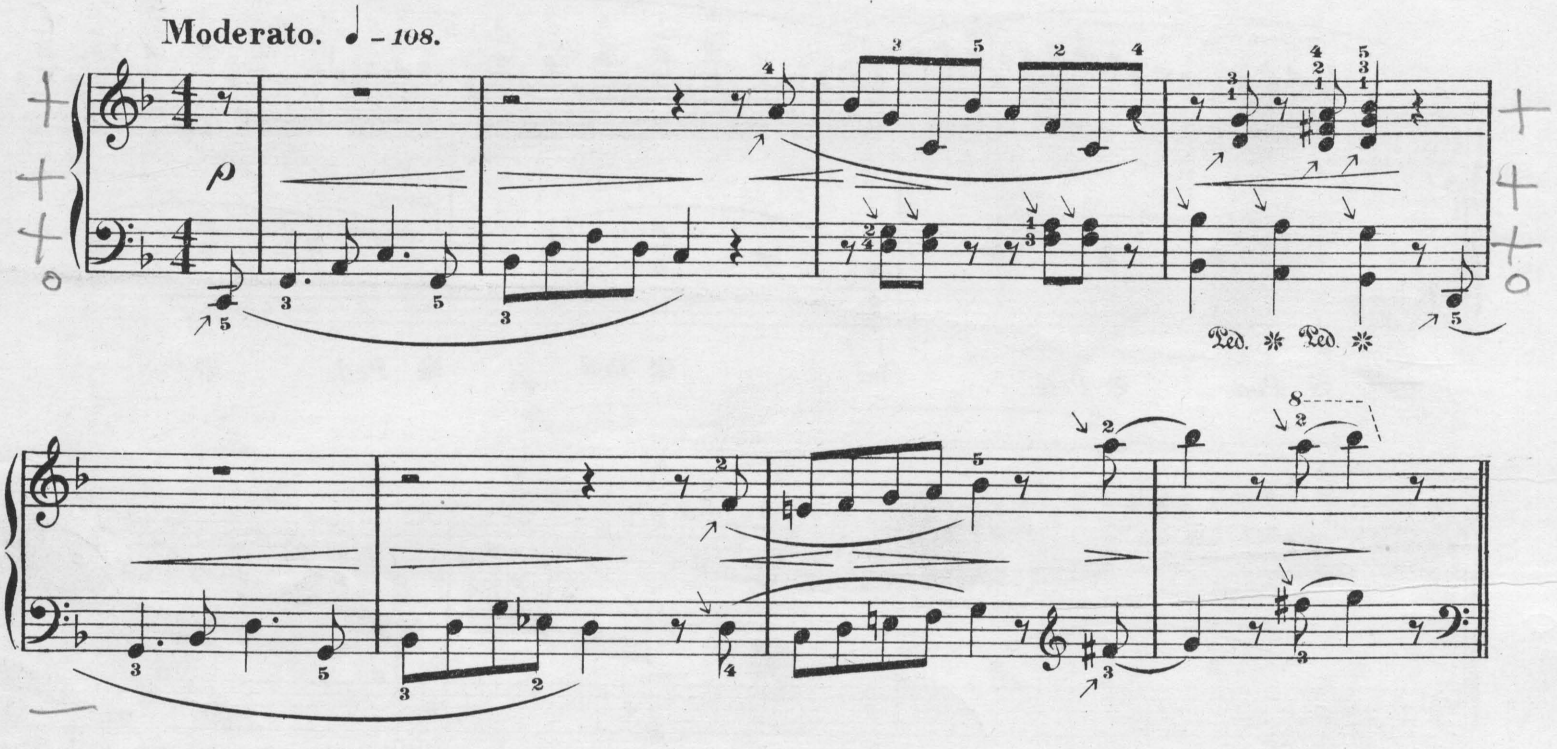
Ped.

Edition Kunkel.

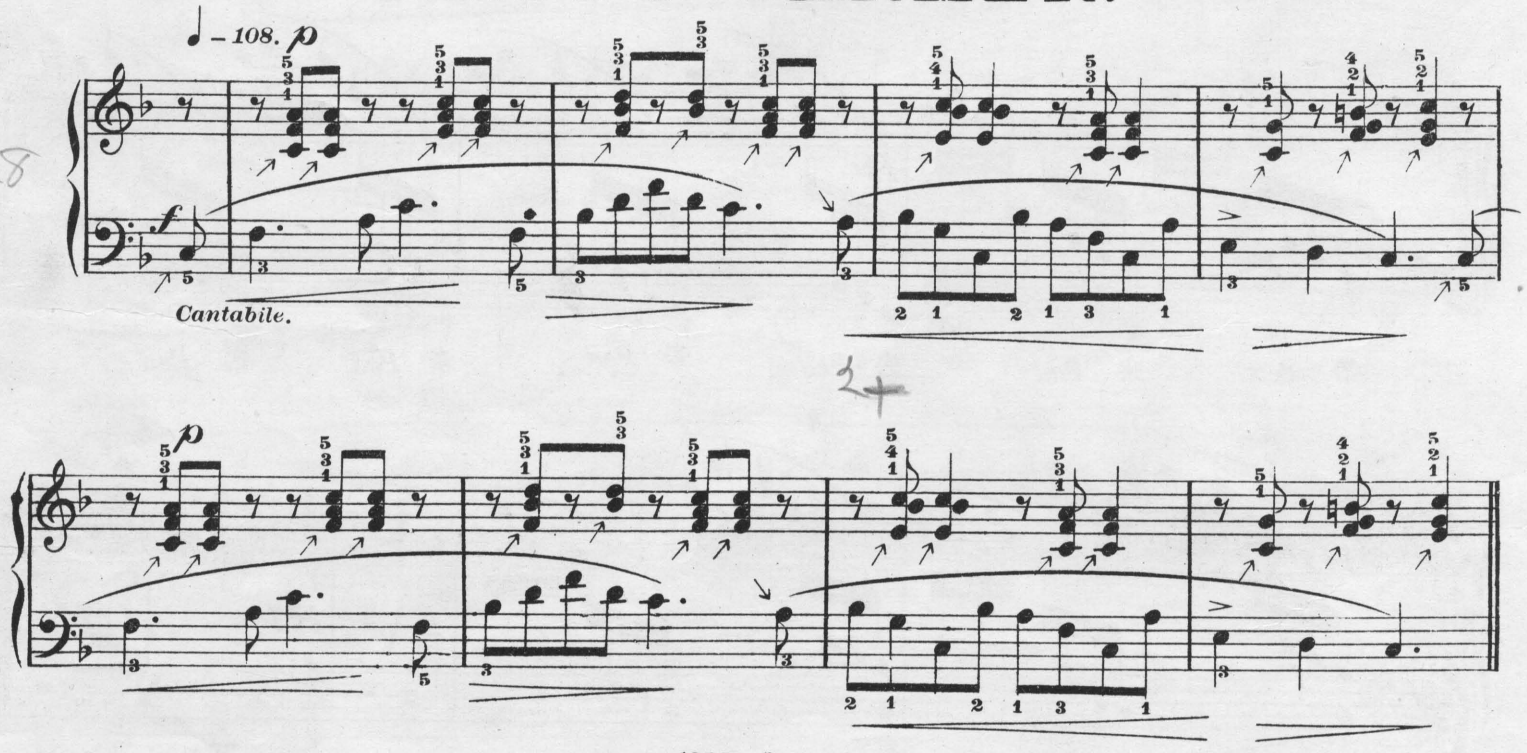
HAPPY FARMER
AND
ROMANCE.
(FANTASIA.)

Notes marked with an arrow (↘) must be struck from the wrist.

ROBERT SCHUMANN.



HAPPY FARMER.



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28

27

Var. I.

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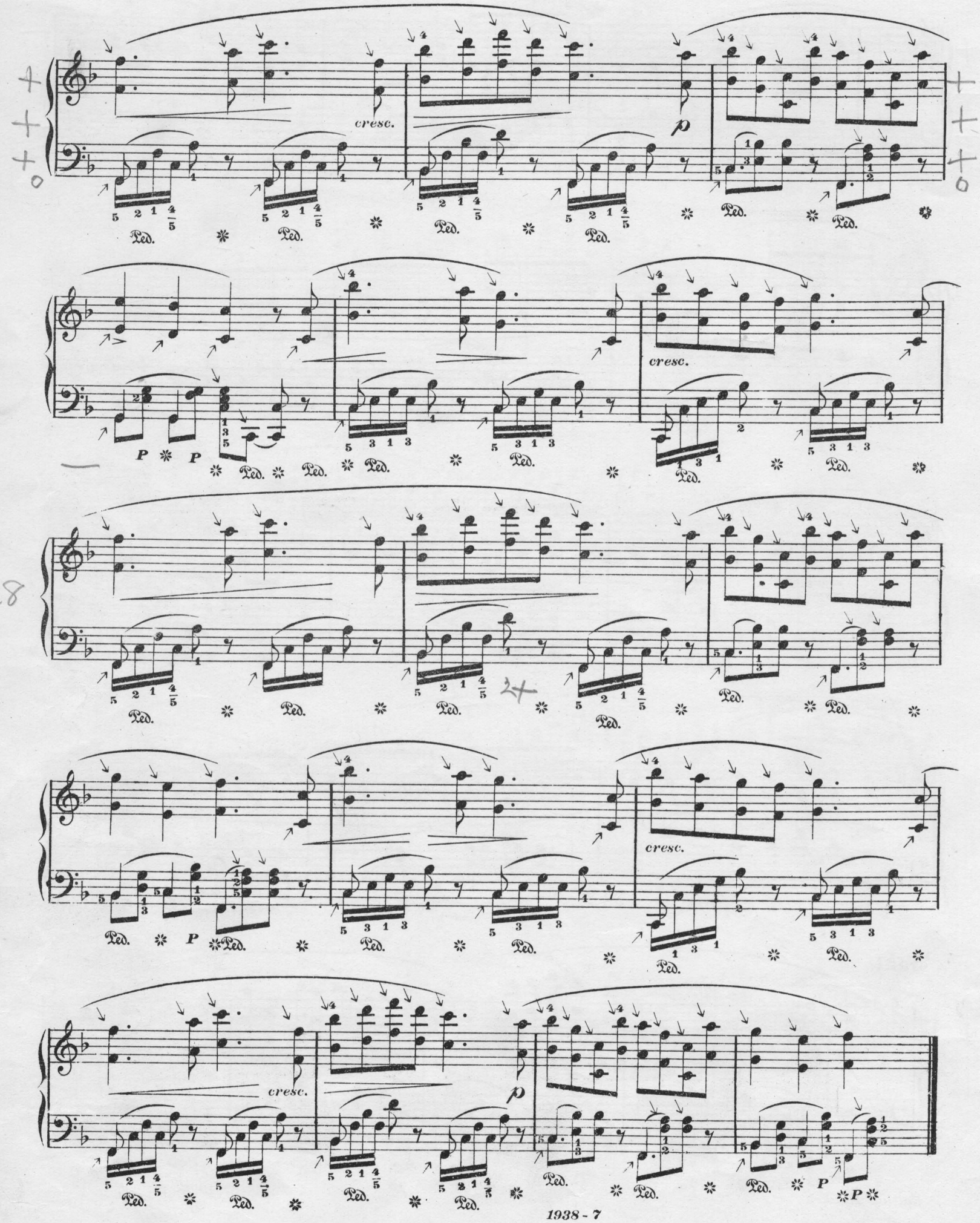
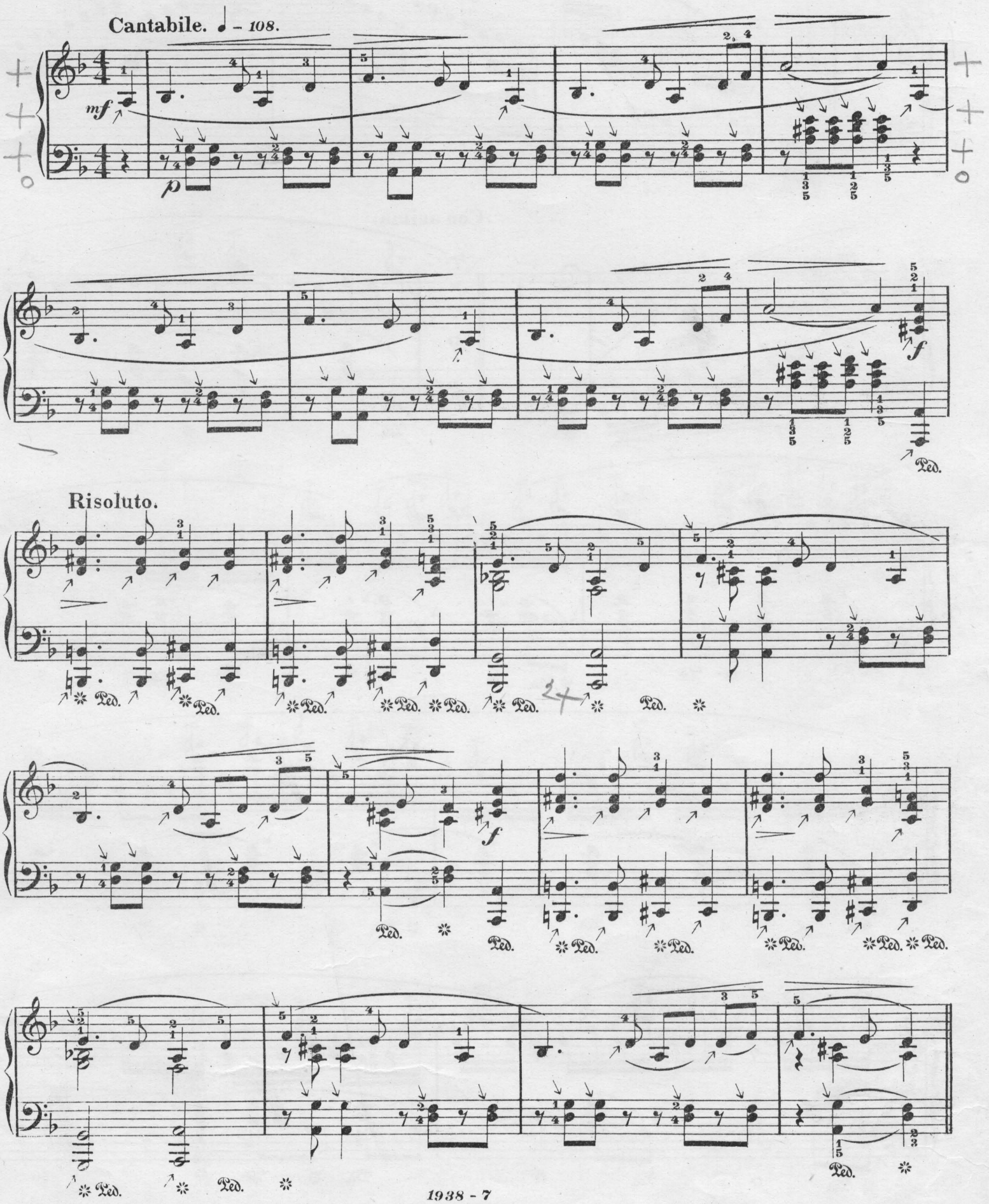


28

ROMANCE.



...ition Kunkel.

Candenza ad lib.

L. H. L. H. L. H. L. H.

Ped.

Con anima.

R. H. R. H.

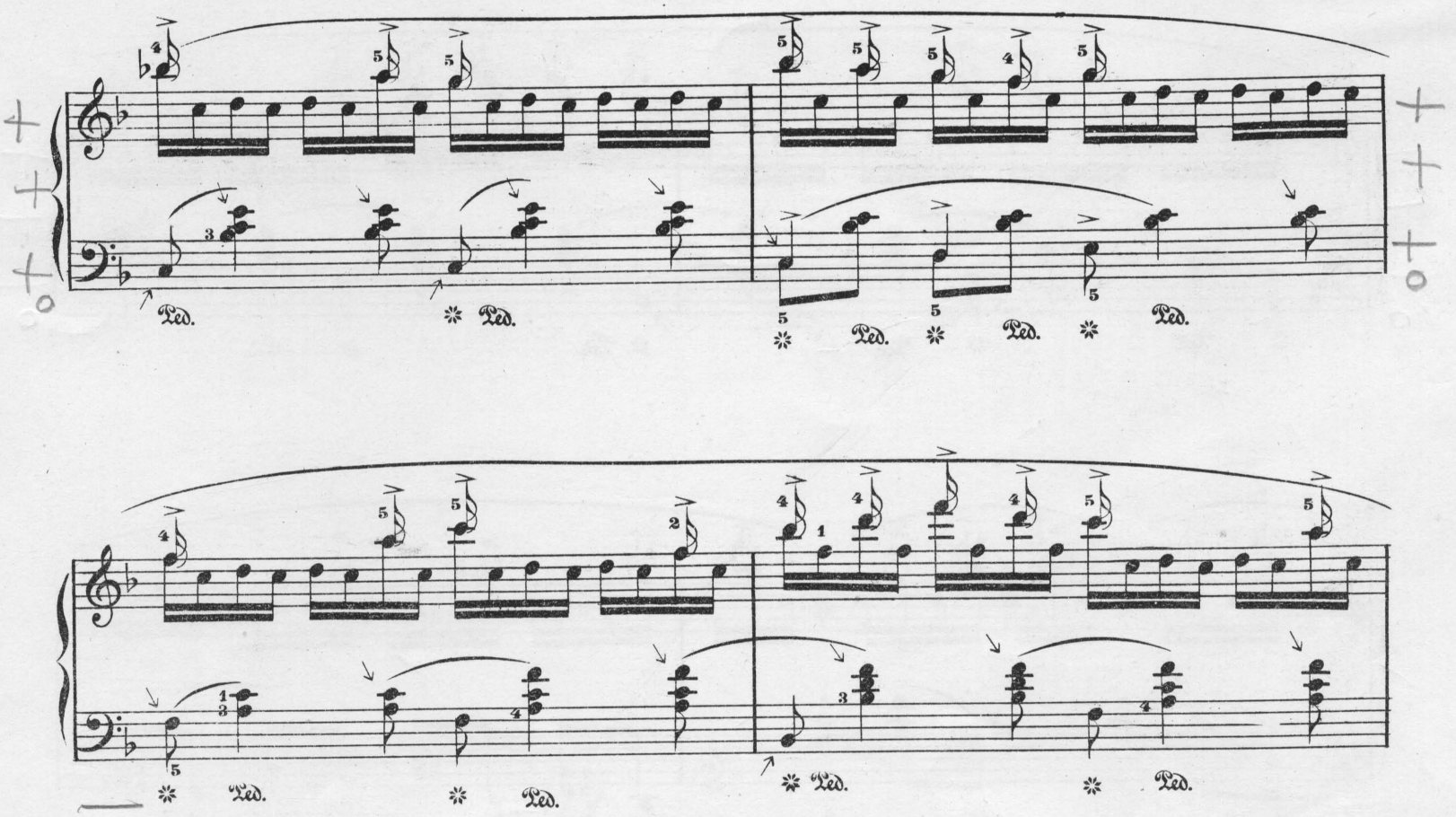
Ped. Ped.

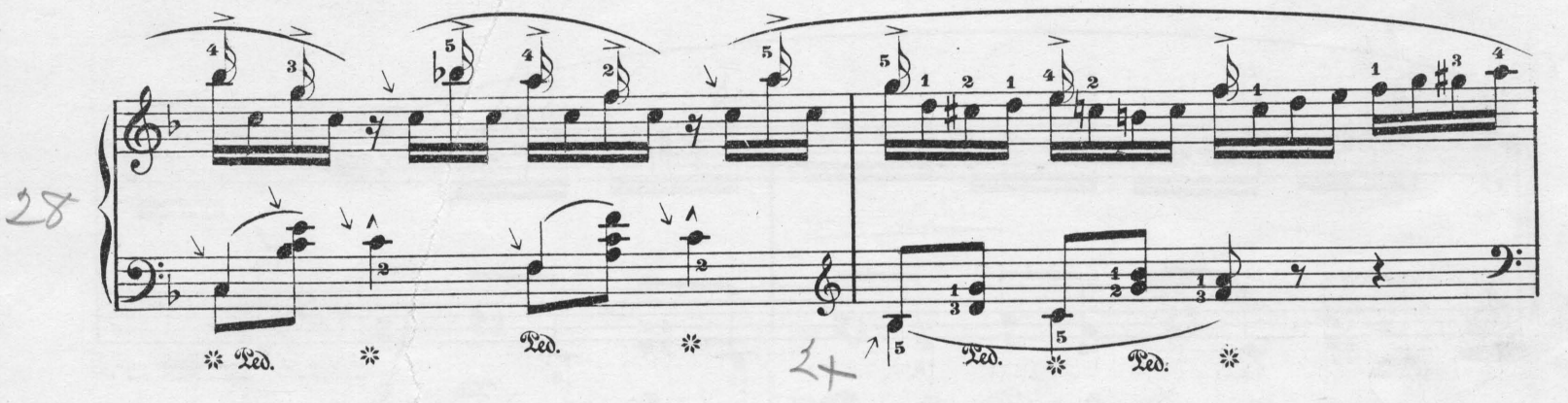
Ped. Ped. Ped. Ped. Ped. Ped.

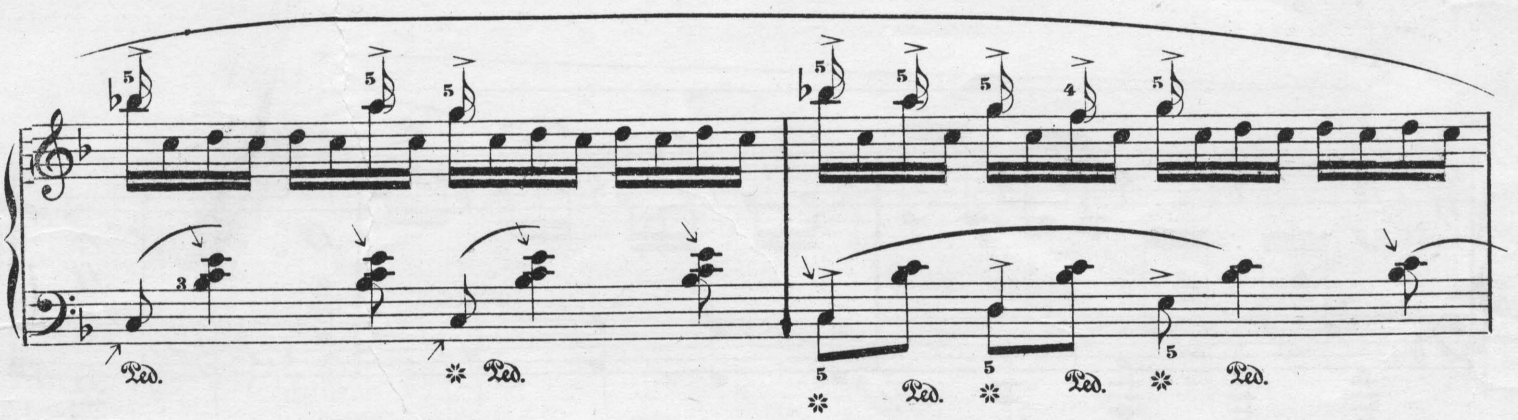
Ped. Ped. Ped. Ped.

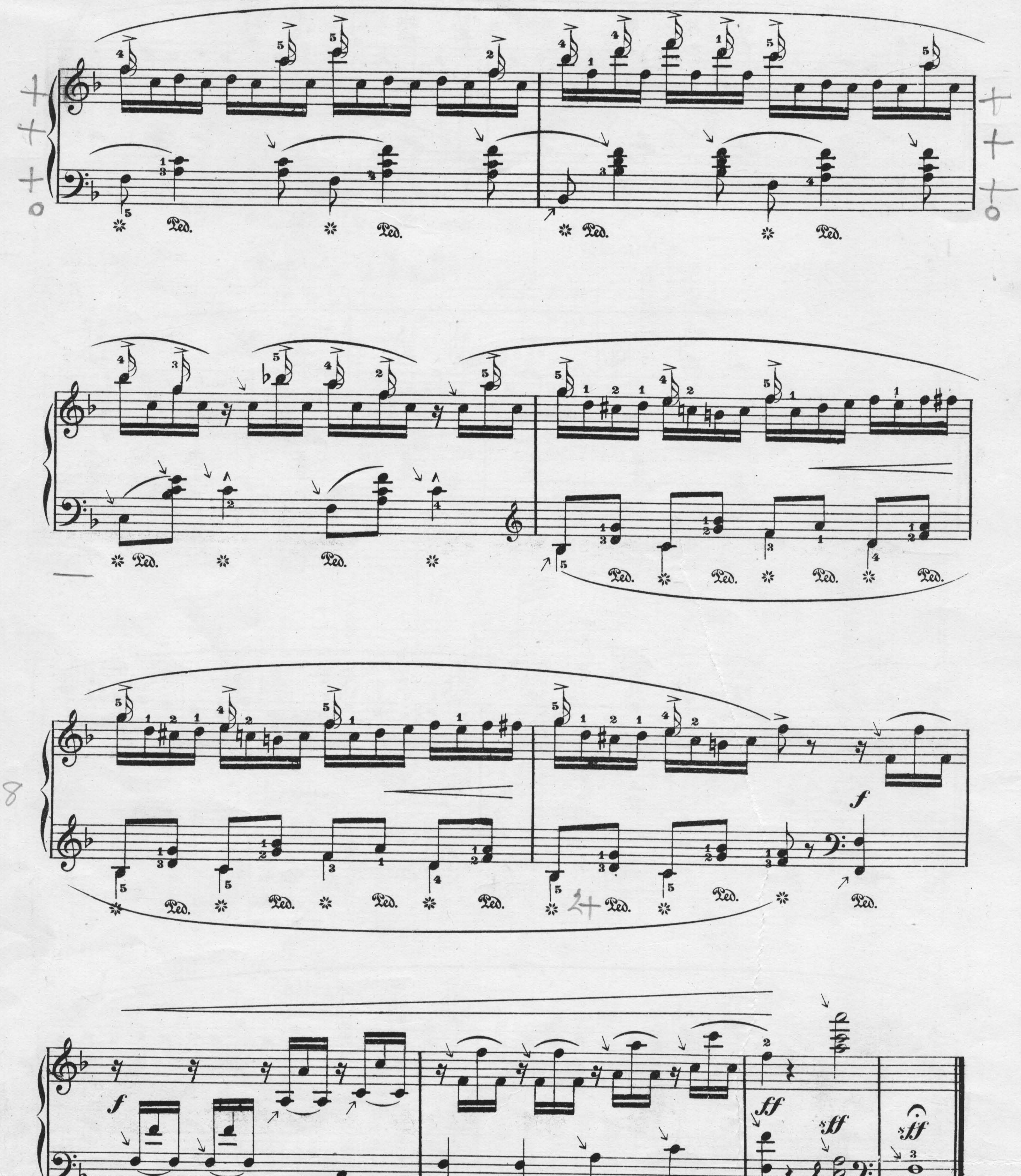
Ped. Ped. Ped. Ped.

Edition Kunkel. 1938 - 7


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
f
ff
sff

THE FLATTERER.

VALSE CAPRICE.

PAUL MORI.

Tempo di Valse. *(In waltz time)* 𝅗𝅥 = 80.

Con gusto (with taste and expression)

1775-11

Edition Kunkel.

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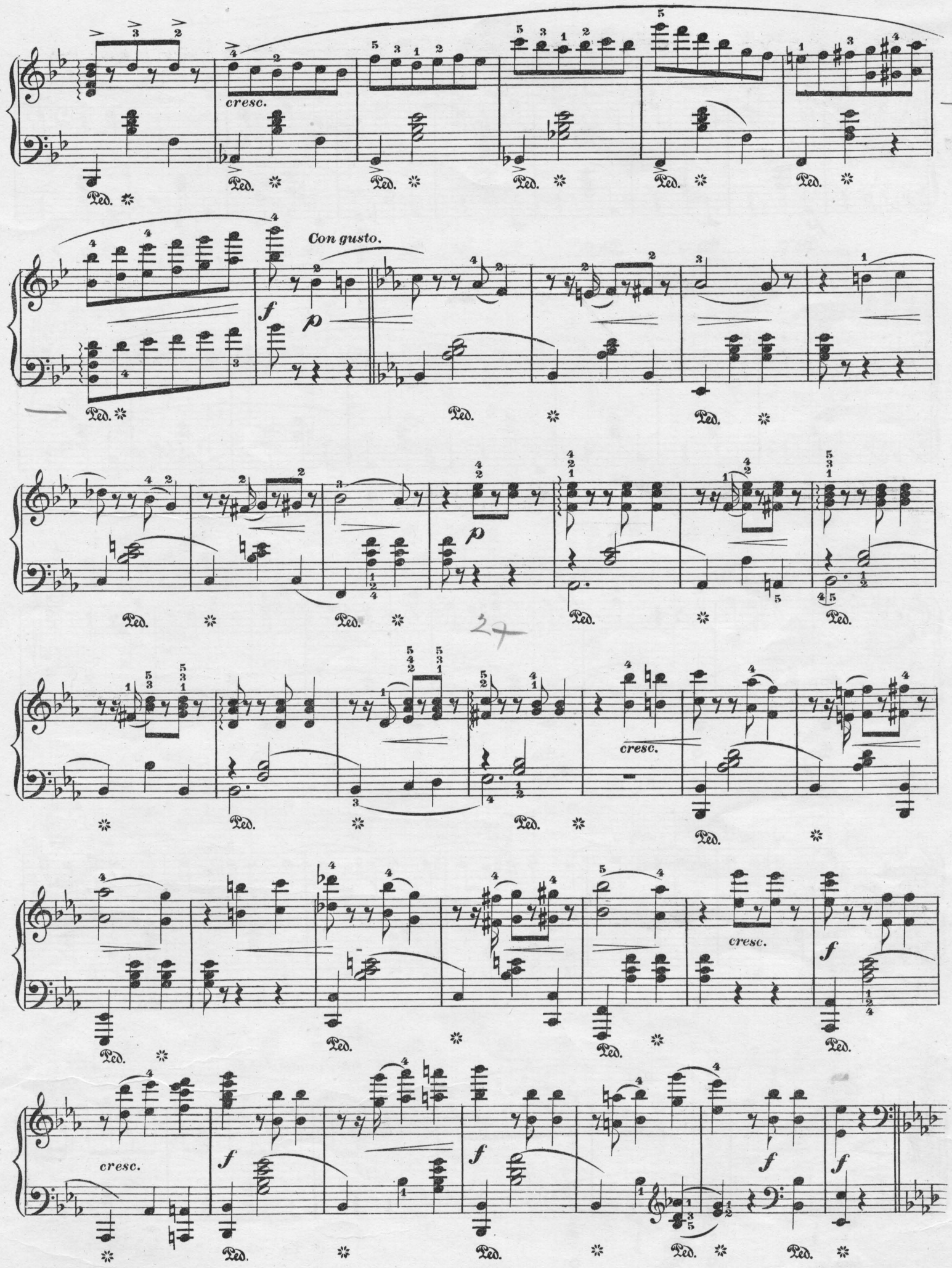
cresc. cresc.

Giocoso. (Sportively, playfully)


cresc.
Con gusto.
f
p
cresc.
cresc.
f
cresc.
f
f
f
f

Cantabile (Singing)

mf

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

cresc.

Ped. ✲ Ped. ✲

scherzando (playfully)

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

28

p

Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped. Ped.

8

cresc. *f*

Ped. Ped. Ped. Ped. Ped.

cantabile.
dolce. (sweetly)

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

28

* Ped. * Ped. * Ped. 24 * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cresc.

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

r.h. *pp*

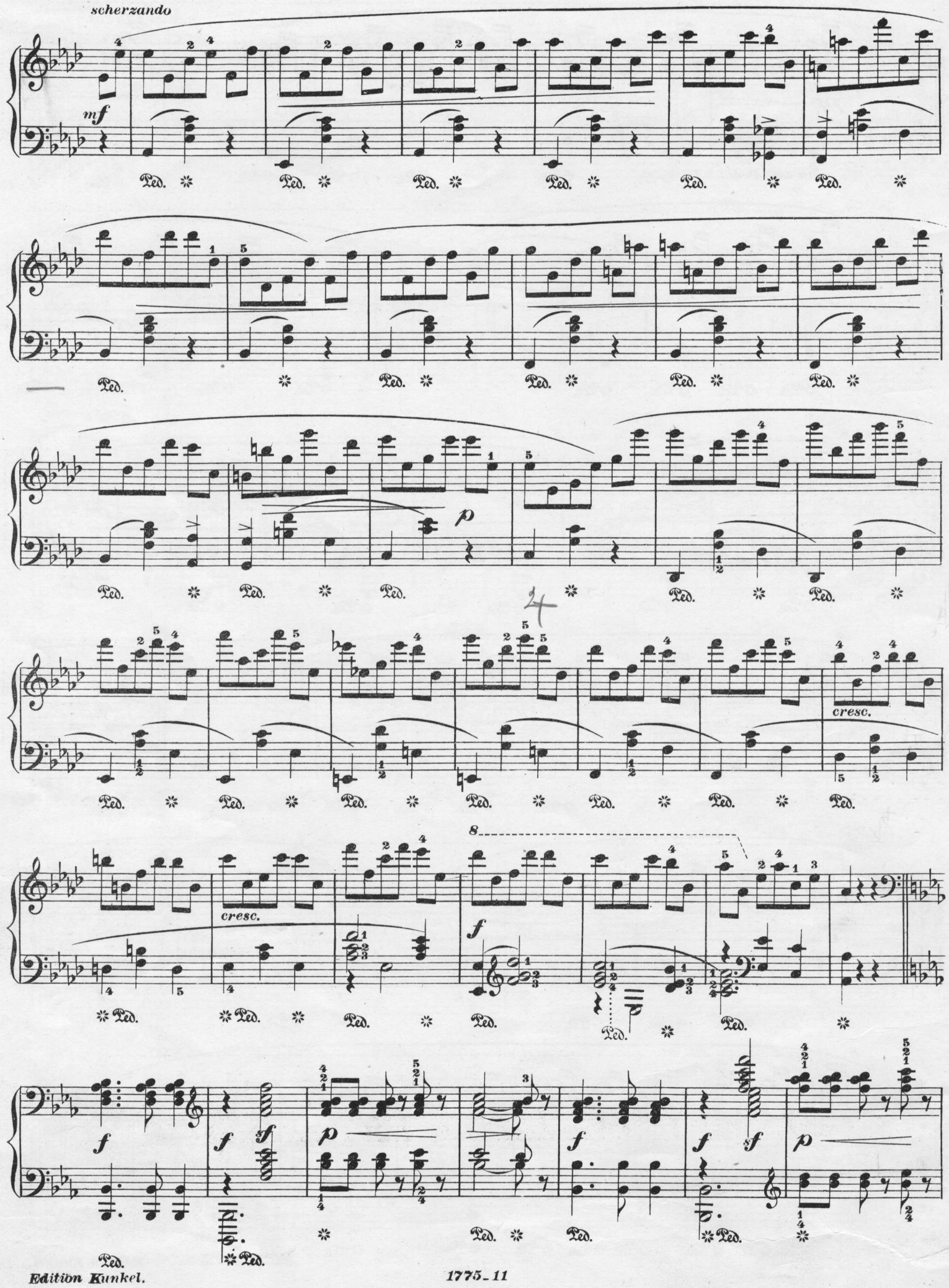
pp

with soft Pedal.

cresc.

r. h.

Edition Kunkel.


scherzando
mf
Ped.
p
cresc.
f
sf

Con gusto.

To shorten the waltz go from $ to ⊕ page 12

cresc.

cresc.

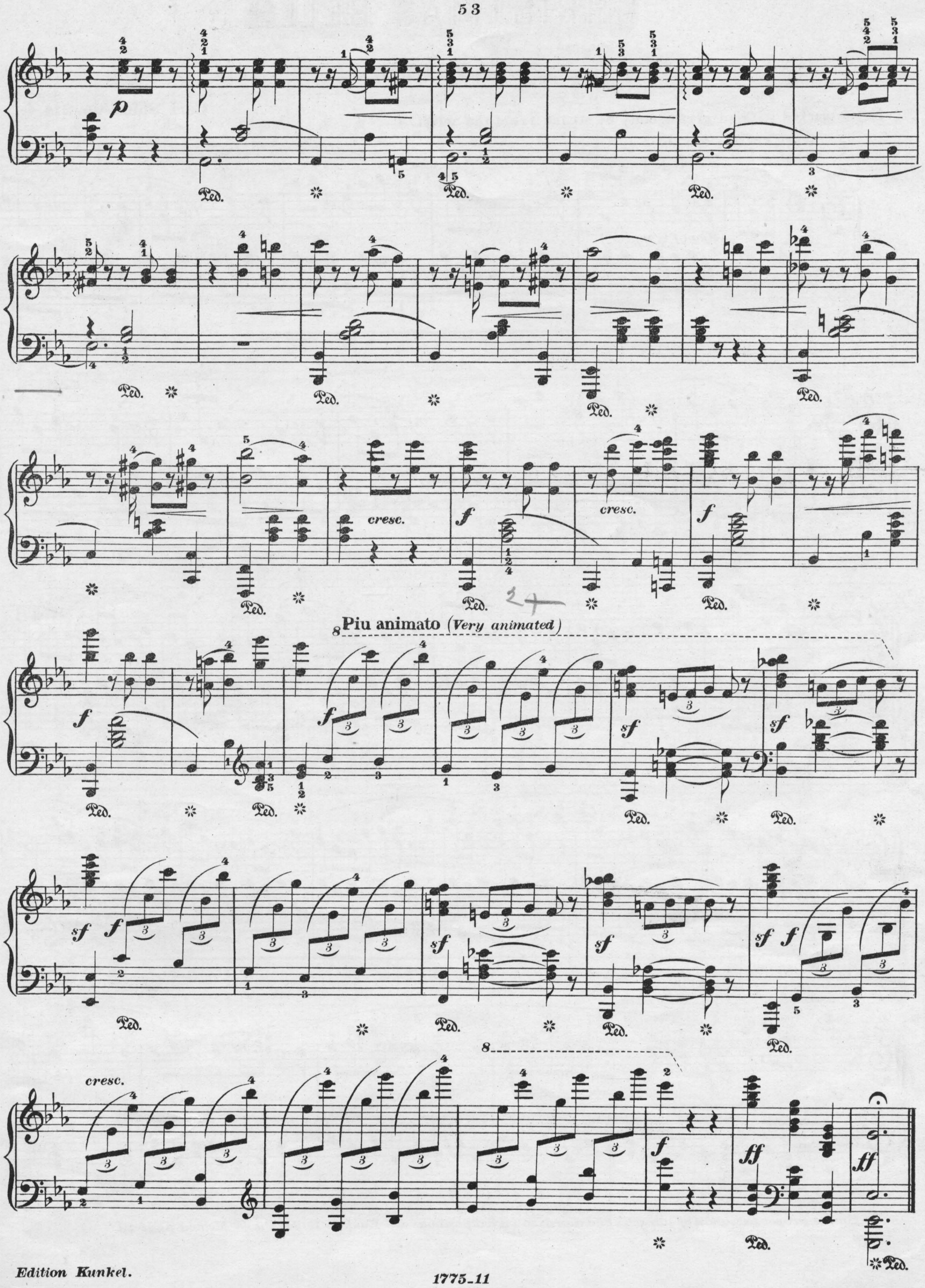
Giocoso.

mf

cresc.

Con gusto

f *p*


p
Ped.
cresc.
f
Piu animato (Very animated)
sf
ff

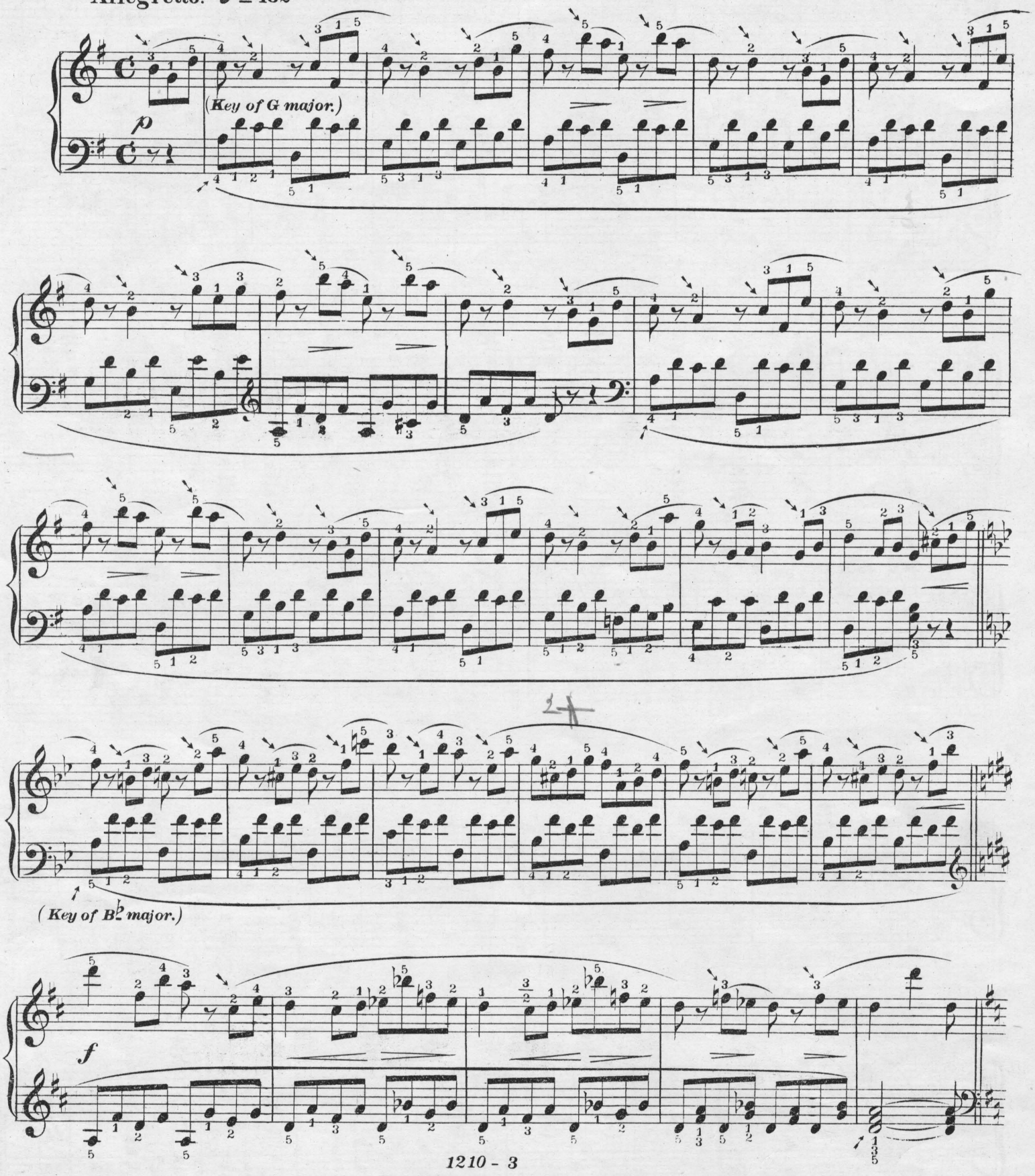
CHRISTMAS BELLS.

GAVOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ = 132



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For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

p

cres.

Giocoso.

mf

(Key of C major.)

28

27

f

mf

1.

2.

rit.

a tempo.

pp

28

f

p

f

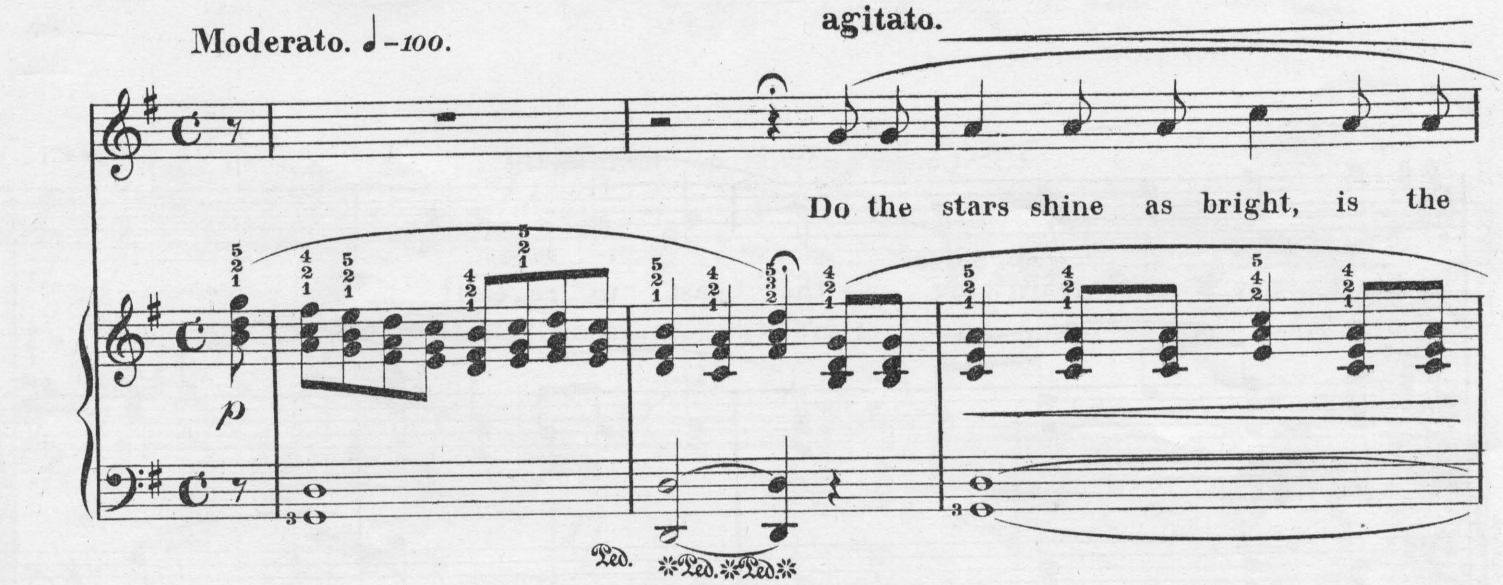
Edition Kunkel.

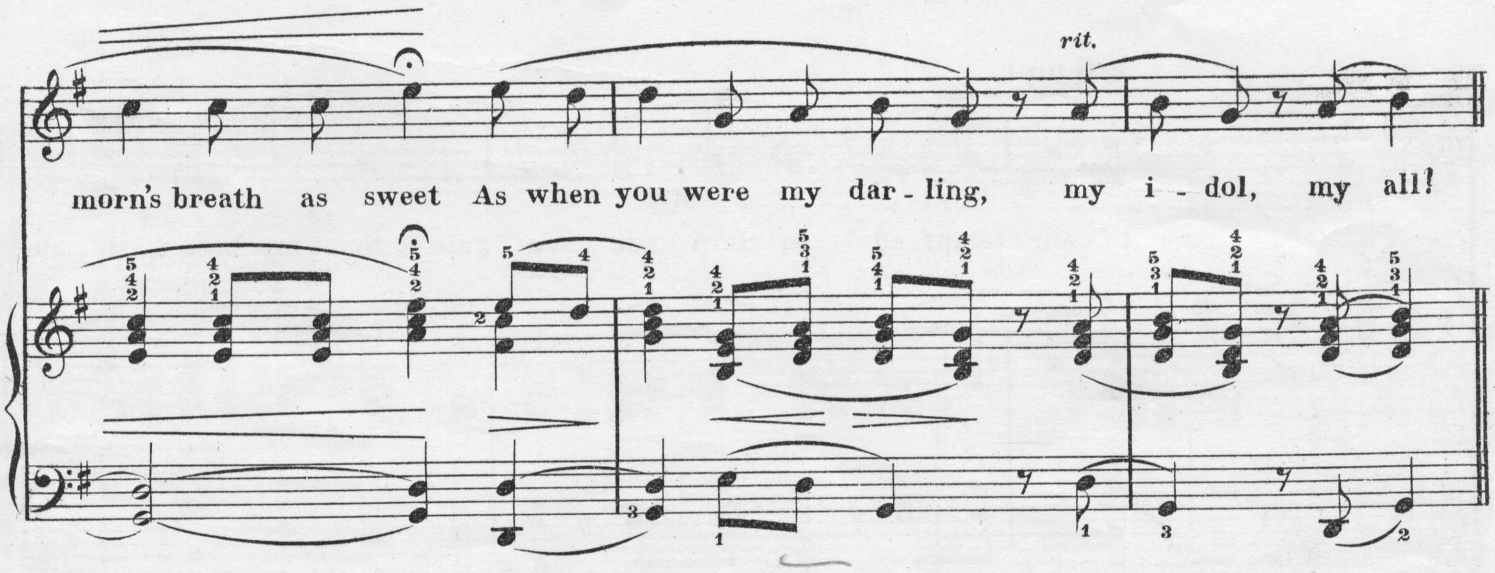
Ped. *Ped*

TEMPTED.

Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.





1932-4

28

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agitato.

Are you sure that on earth we shall nev - er more meet Is your

Ped.

rit.

heart nev - er yearn - ing the past to re-call!

Ped. Ped. Ped. Ped.

a tempo.

I am tempt-ed to clasp you a gain to my breast, I am

Ped. Ped. Ped.

molto rit. **a tempo.**

f

tempt_ed to kiss you as in days of yore; I am tempt_ed to tell you,

cresc.

Ped. Ped. Ped. Ped.

agitato. **largamento e rit.** *(very broad.)*

f

tempt_ed to hold you Still queen of my heart, my queen ev - er - more.

cresc.

f

mf

Ped. Ped. Ped. Ped.

a tempo.

a tempo.

28

Ped. Ped. Ped. Ped. Ped.

agitato.

Darling, what would you do if I knelt at your feet! Darling, what would you answer to

love told of old! From the lips you have sealed would the words fall as sweet! Would your

Ped.

rit. rit.

heart nev-er sof-ten if told, if I told! Would your heart never soften if told, if I told!

28

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ad lib.

a tempo.

Would your heart still be cold, if I told, if I told!

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Merrily I Roam.

(ZIGEUNERLEBEN.)

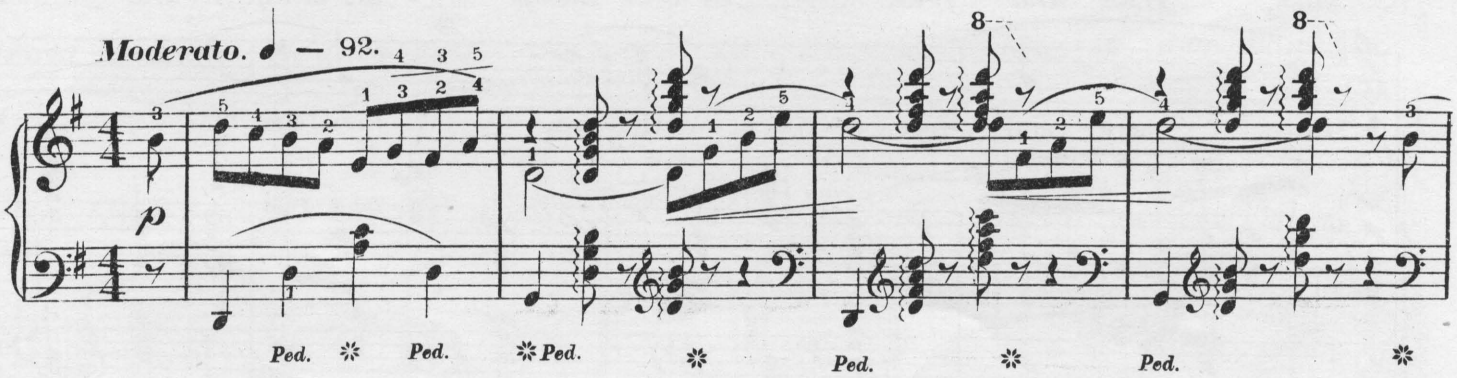
WALTZ.

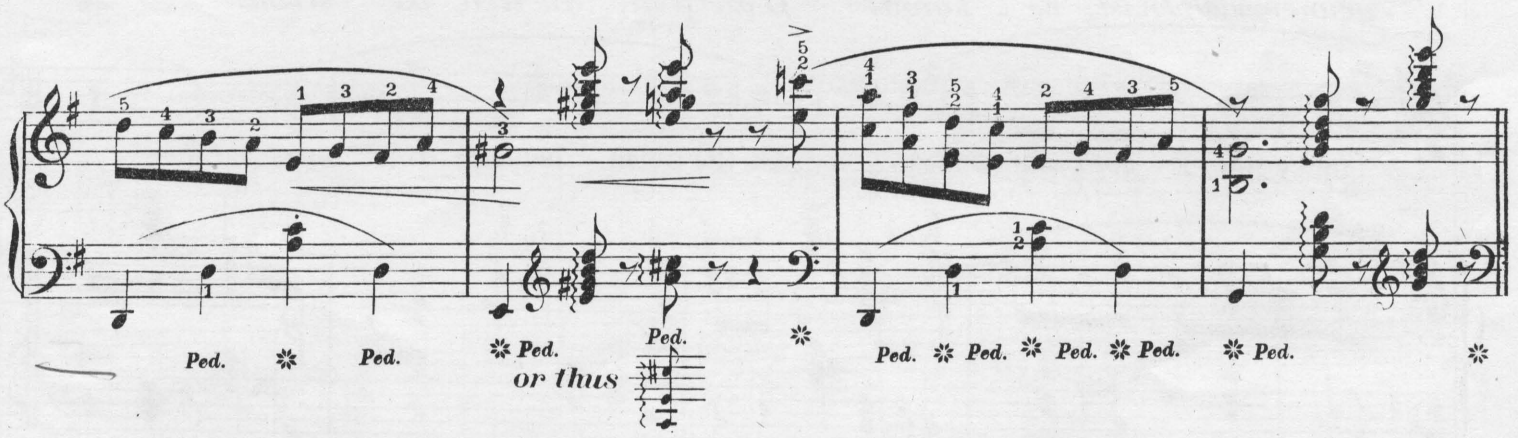
Words by

Harry B. Smith

Music by

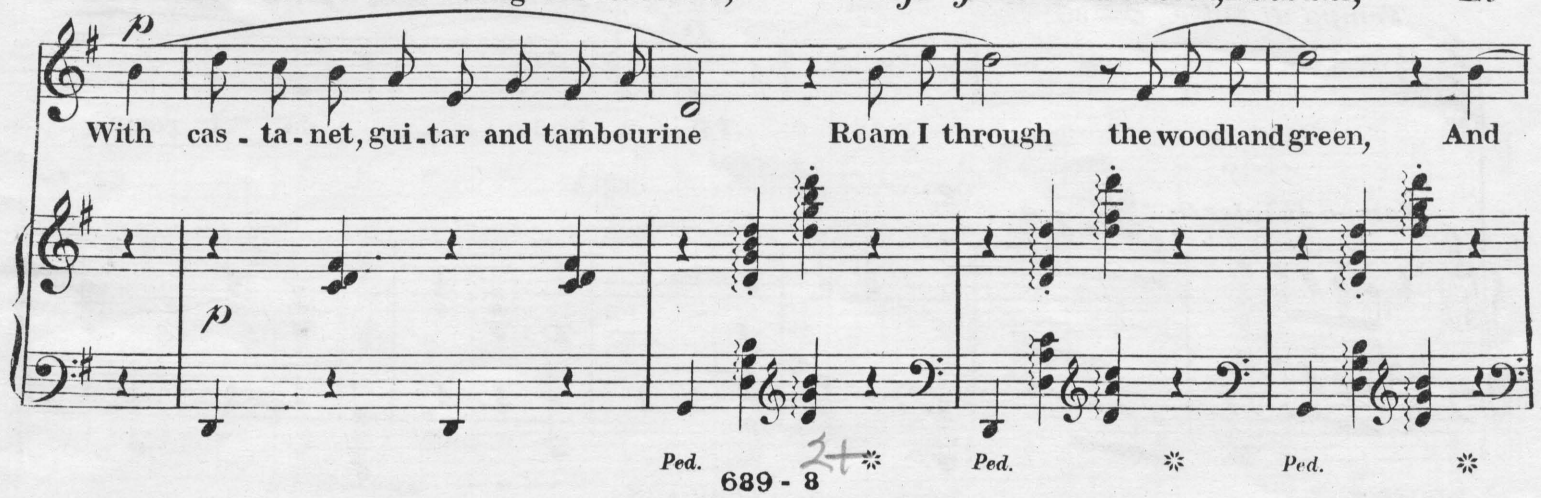
Geo. Schleiffarth





Quasi recitativo.

Mit der Gui-tar zieh lustig ich hin-aus, Streife froh Landein, Landaus; In



With cas-ta-net, gui-tar and tambourine Roam I through the woodland green, And

28

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meinem dunklen Haar der Goldschmuck klingt, Ringsum mei-ne Grüs-se bringt. Ah! Le-ben,

tinkling bright coins sparkling in my hair, Tell my com-ing here and there. Ah! Life's so

süss, froh und frei! In dem Land üb-er'm Strand Zi-

sweet, gay and free. On the sea, o'er the lea Yes,

-geunermädchen ist be-kannt! O die Welt, die Welt ist schön!

gip-sy life is gay and free. All the world belongs to me.

Tempo di Valse. ♩.—80

Vo-gel-gleich flieg' ich aus,

Like a bird do I roam,

Tempo di Valse. ♩.—80

Su - che mir im Wald mein Haus, *Fühl' das Herz mir so*

Na - ture's fair - est nooks my home With a heart light as

leicht *Je - des Leid ist weg - ge - scheucht!* *In dem Land*

mf

air Hap - py aye and free from care By the sea

ü - ber'm Strand *Da bin ich rings um be - kannt.* *Wo ein*

cresc. *f*

o'er the lea All are known a - like to me As I

cres. *f*

Ped. *Ped.*

Lächeln mir blüht, Da er - klingt mein frohes Lied! O Le - ben, so süss, so frei!

wander a - long, Oft I trill a mer - ry song Ah! Life is so sweet and free

Giocoso.

Tra la la la la la la la la Tra la la la la la la la la

Giocoso.

p

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

Ze- -phyr leicht beschwingt Duft'ge Grüsse bringt Wo's ringsumher blühet und glänzt.

f

Ze- -phyrs light that blow, Flowrets bright that grow, All have welcome and greeting for me.
Tra la la la la la Tra la la la la la Tra la la la la Tra la la

cres.

✲

Tra la la la la la la Tra la la la la la

28

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

Ze- -phyr leicht beschwingt Duft'ge Grüs-se bringt Wo's ringsumher blühet und glänzt.

f

Ze- -phyrs light that blow, Flowrets bright that grow, All have welcome and greeting for me.
Tra la la la la la La la Tra la la la la la.

cres.

Ped. ✲ *Ped.*

Edition Kunkel.

Deciso.

mf *f* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Mir läch - elt aus dem

p

The brook's bright glass says

p

Ped. Ped.

Bach mein Bild, Mir läch - elt man - cher Mund;---------- Der Wind mit

that I'm fair, And lips have said so too---------- I see my

Ped.

28

2+

mei - nen Lo - cken spielt Manch' Aug' thut Lie - be kund---------- Doch

wav - ing, ra - ven hair, My eyes of dus - ky hue---------- But

Ped. Ped. Ped. Ped.

nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag

f

love I know not, Nor would know for man - y, man - y a day

Mich freu - en im lie - ben Son - nen - licht So lan - ge mir's so hold sein

No, bet - ter be blithe and gay and free, And glad - ly will I while I

mag

Die Sai - - te klingt!

mf

may

The life I love,

28

ff *p* *ff*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

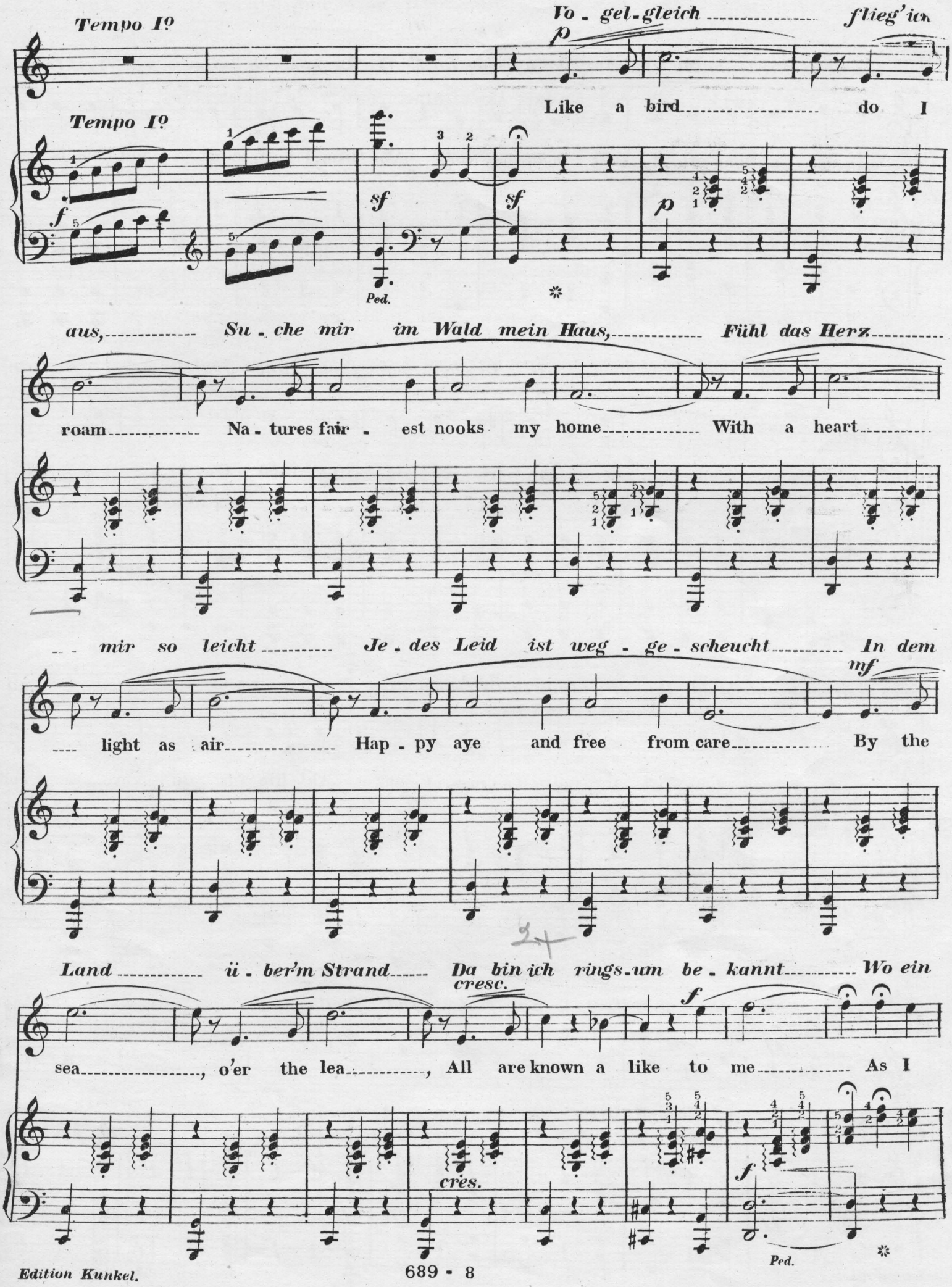
Das Vög - - lein singt, Das Blüm - chen, es winkt: Halt!

mf *f ad lib.*

The birds a - bove All whis - per to me: stay

p *f*

Ped. ✲ Ped. ✲ Ped. ✲


Tempo I°
Vo - gel - gleich flieg' ich
Like a bird do I
Tempo I°
aus, Su - che mir im Wald mein Haus, Fühl das Herz
roam Na - tures fair - est nooks my home With a heart
mir so leicht Je - des Leid ist weg - ge - scheucht In dem
light as air Hap - py aye and free from care By the
Land ü - ber'm Strand Da bin ich rings - um be - kannt Wo ein
sea, o'er the lea, All are known a like to me As I

Lächeln mir blüht Da er-klingt mein frohes Lied! O Le-ben, so süss so frei! O so

wan-der a-long oft I trill a mer-ry song Ah! life is so sweet and free- is so

Ped. Ped.

froh und frei O Le-ben, so froh und frei Wo ein

cres cen do ff

gay and free Ah life is so gay and free As I

cres cen do ff

Lächeln mir blüht Da er-klingt mein frohes Lied O Le-ben, so süss so

wan-der a-long, oft I trill a mer-ry song Ah! life is so gay and

28

Ped. Ped.

frei, So froh und frei, So froh und frei!

ff

free, so gay and free, so gay and free

ff ff sf sf sf

Ped.

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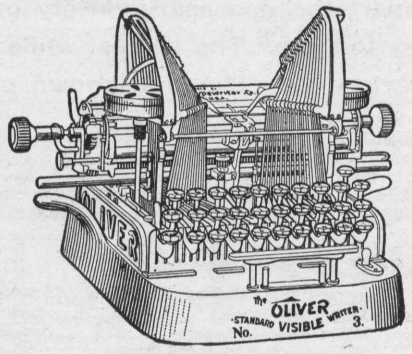

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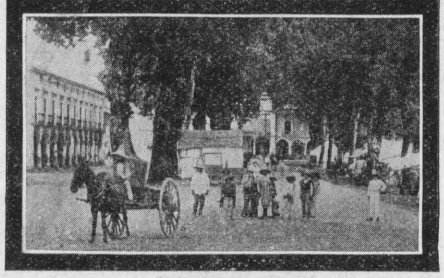

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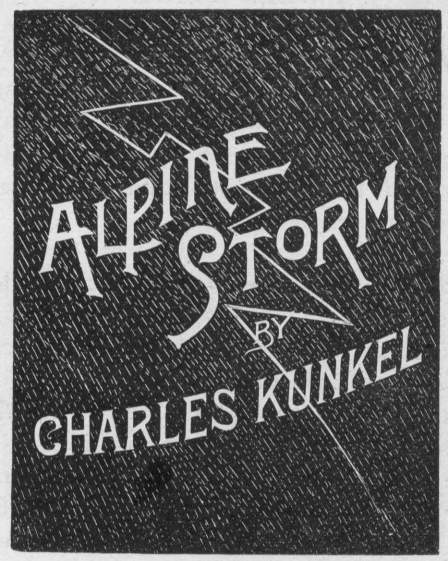

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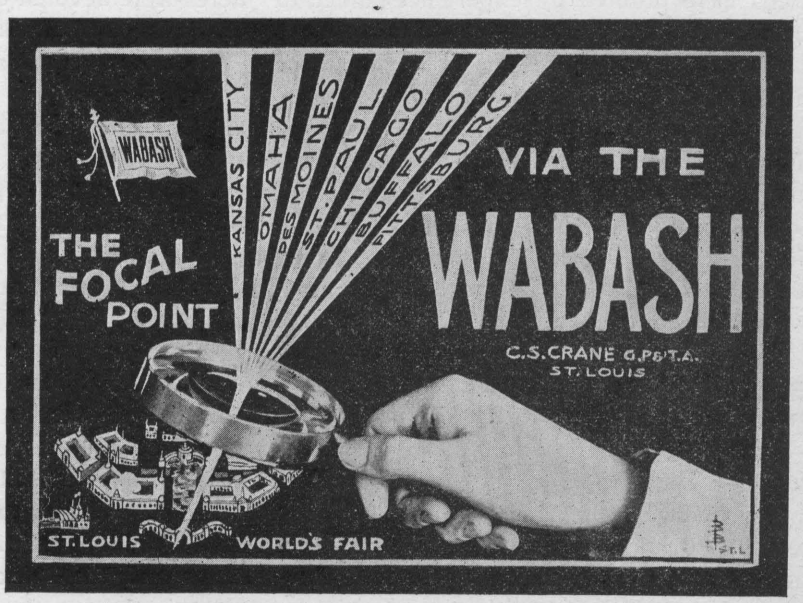

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It is ten times as large as the Pan-American Exposition at Buffalo.

It is almost as large as the Chicago, Buffalo, Paris and Omaha Expositions combined.

The Columbian Exposition at Chicago more nearly approaches the World's Fair at St. Louis than any of the others of the past. Until the present undertaking assumed shape the Chicago Fair dwarfed all comparisons. Now in turn the Louisiana Purchase Exposition outstrips what has heretofore been the world's greatest effort.

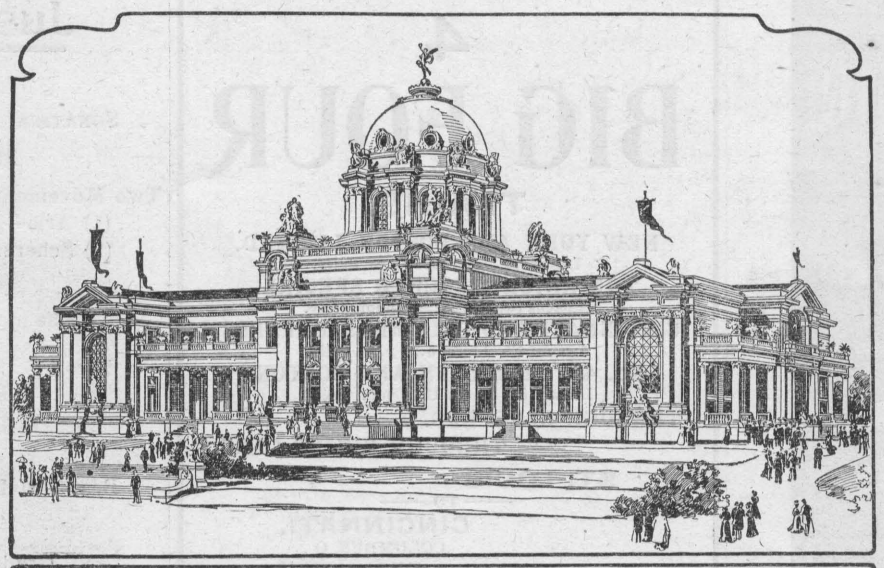
The World's Fair site at St. Louis comprises 1,240 acres. The total acreage of the four larger expositions in this country—Philadelphia, Chicago, Omaha and Buffalo—was 1,319 acres. At Chicago exposition grounds were contained in 633 acres, a fraction more than half the size of the grounds at St. Louis. In St. Louis the principal exhibit palaces cover an area of 131 acres. In Chicago the exhibit buildings devoted to the same purposes covered an area of 82.2 acres. The Pan-American Exposition at Buffalo covered 300 acres, and the combined exhibit buildings were contained in an area of 15.1 acres. The Tran-Mississippi Exposition at Omaha was built on a 150-acre tract, and the exhibit buildings covered an area of 9.3 acres.

The builders of the 1904 Exposition at St. Louis have profited by experience gained in the construction of former expositions. Thus it has been possible to construct more buildings, with greater dimensions, of more approved design, at a less cost and in a quicker time that was done in Chicago. As an instance of the benefits derived by St. Louis from the Chicago experience may be cited the work of the draughtsmen. In Chicago 70 architectural draughtsmen and 15 construction engineers were employed. In St. Louis a considerably greater work was done by 39 architectural draughtsmen and 5 construction engineers.

The enormous proportions of the Louisiana Purchase Exposition may be in a measure appreciated when the official statement is given that 38,000 horse-power is required to drive the machinery. At Chicago 12,000 horse-power was all that was utilized.

At Chicago the mines exhibits were all contained in a building that covered 5.6 acres. In St. Louis the Mines and Metallurgy Palace covers 9.1 acres. But this is but a beginning to the World's Fair exhibit. The outdoor display is possibly of keener interest than contained in the building.

A natural ravine, 12 acres in extent, in the eastern portion of the Forest Park section is used for this. The ravine is converted into a mining gulch, that teems with life and industry. A typical California mining camp of the early days will be reproduced from the original timbers of the cabin that was occupied by John W. Mackey, Bonanza King, when he was digging gold and laying the foundation for his colossal fortune. A placer mine will be in operation, and the gold will be washed from pay dirt that is to be shipped from the California gold fields. Coal deposits underlie the section of the grounds where the mining site is situated and shafts will be sunk and the



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black diamonds mined by the latest approved methods. Oil derricks will tower above the gulch and mining exhibits that would be impracticable under the roofs of the Mines and Metallurgy Palace will be found here.

In the Live Stock Department at Chicago 27 acres were devoted to the live stock interests. At St Louis 37 acres are alloted.

Viewed from a financial standpoint the 1904 Exposition has even more decided advantages. At Chicago the total sum of $132,000 was paid in premiums. The cash prizes offered at St. Louis in the department reach the handsome sum of $250,000, a greater sum than was given at all previous international expositions.

In the Agriculture and Horticulture Departments the exhibits at Chicago do not begin to compare with those of the exposition at St. Louis. At Chicago the Agriculture Building covered an area of 9.2 acres, less than half the size of the building devoted to that purpose in St. Louis. The Horticulture Building at Chicago was 5.7 acres. At St. Louis the Palace of Agriculture covers 23.4 acres and the Palace of Horticulture is 7.1 acres in the extent. In Chicago the Agriculture Building was in the southwest corner of the exposition grounds. The Horticulture Building was far away from it in the northeast section. In St. Louis there are 69 acres of ground adjoining the Palaces of Agriculture and Horticulture devoted to outdoor exhibits of surpassing interest. In Chicago the outdoor planting was confined to the Wooded Island, and there a tract of approximately 10 acres was used for outdoor agricultural exhibits. This was quite remote from the Agricultural Building and was across a wide lagoon from the Horticulture Building and difficult of access. In St. Louis the Agriculture and Horticulture Palaces are adjoining, on a large tract of land in the center of the western section of the exposition grounds.

The decorative electric display at Chicago, considered marvelous ten years ago, will be overshadowed at the Exposition in St. Louis. In the decade intervening since the holding of the Columbian Exposition the growth and development of electricity has been full of surprising wonders and attainments, and all will be revealed in the universal electric display at St. Louis.

For properly displaying the manufactured products of the world, the Louisiana Purchase Exposition has erected three exhibit palaces. One sufficed at Chicago. There the Manufactures and Liberal Arts Buildings housed the exhibits of Liberal Arts, Education and Manufactures. In St. Louis the classification is such that the Manufactures, Varied Industries, Education and the Liberal Art Palaces were deemed necessary to a complete exposition. Official figures show that within the period from 1890 to 1902 the value of manufctured products has increased 50 per cent. The combined displays in the four buildings at St. Louis are much larger than those in the one building at Chicago.

Visitors will find the amusement boulevard at the World's Fair at St. Louis of much easier access than it was at Chicago. There the midway Plaisance was a strip of ground approximately a mile long running northwest from the west side of the Exposition grounds. On entering the Midway from the Exposition proper, and traversing its entire length, the visitor at the end found himself a mile distant from the other buildings, and no mode of getting back other than walking. At St. Louis The Pike is a strip of ground 600 feet wide, one mile long, and stretches along the northern side of the main group of buildings. At all times visitors to The Pike are within a few rods of some of the large exhibit palaces. A further convenience is noted in the fact that the intramural railway skirts The Pike on its southern boundary its entire length. The World's Fair opens Saturday, April 30.

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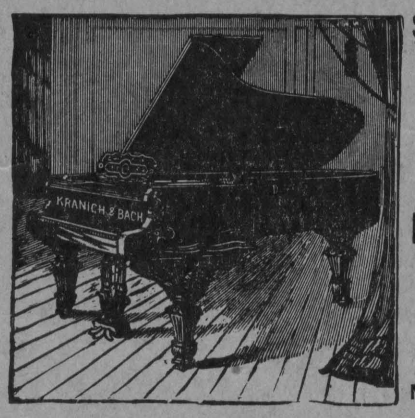

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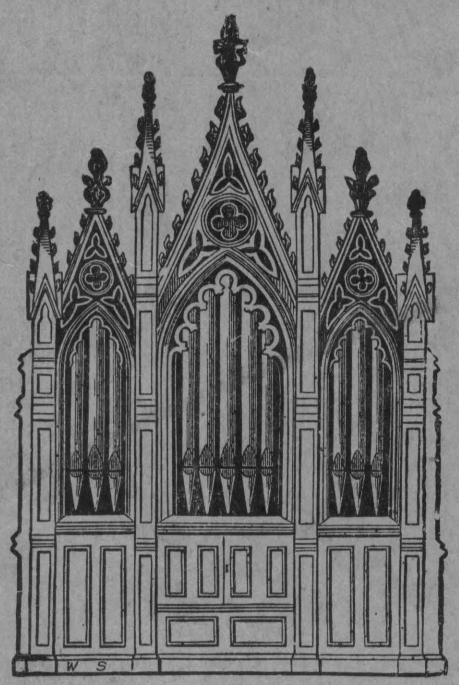

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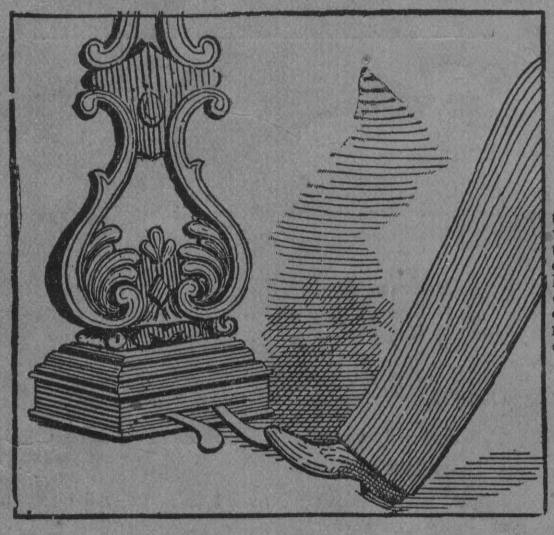

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